

Create 22 new summer projects!

August 2010 Issue 98

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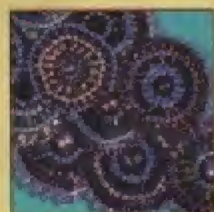
**7 exclusive matching
earring projects**

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PLUS**

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and embellish
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Colorful kumihimo necklace p. 64

*Curved bar links create
bridges between crystals
in an airy set by
Jenry Van.*

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OUR
PROJECTS

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Prepare for orbit

What would seeds look like if they came from somewhere other than Earth? What if they weren't tiny brown specks, but instead were huge, shiny, bumpy, fabulous, and colorful? Those are the questions Karen Elmquist pondered as she designed the beads in her "Seeds and Pods From Another Planet" series over the past two years. Each bead in the collection works as an individual piece and plays nicely with others. You may have seen her beads in *Bead&Button*'s 2009 and 2010 Bead Dreams competitions. Karen loves making the beads in this series because she can experiment with sizes, shapes, colors, and textures, so each bead is a fresh and fun new adventure. Karen is also an antiques dealer. Visit her websites etsy.com/shop/karenelmquist and etsy.com/shop/karenelmquistvintage, and read her blog at karenelizabethelmquist.blogspot.com. Necklace designed by Tea Benduhn.

FREE online

Download a pattern to make a Victorian wave bracelet, available July 1. See What's new on the website, p. 12, for more details.



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Download Penny Espiritu's "Victorian wave" pattern at BeadAndButton.com/patterns, available July 1.

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Download instructions to make Julie Riggs' flower bracelet at BeadAndButton.com/freeprojects, available August 1.

Go to BeadAndButton.com/videos to watch a demonstration of the kumihimo technique used in Lisa Phillips' "Come together" necklace, p. 64.

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Asymmetrical amethyst

Pair your favorite metal and gemstone in a swingy multistrand.

by **Stacy Werkheiser**



Use leftover 6–7 mm round beads, extra chain links, and 3–4 mm spacers to make cute earrings.

step by step

[1] Cut a 2½-in. (6.4 cm) piece of 22-gauge wire, and make the first half of a wrapped loop (Basics, p. 88). String a 6–7 mm round bead, and make the first half of a wrapped loop. Make eight bead units.

[2] Attach one loop of a bead unit to a 30–32 mm hammered ring, and complete the wraps. Attach the other loop to

the end of a 12-in. (30 cm) piece of small-link chain, and complete the wraps. Open a 7–8 mm jump ring (Basics), and attach the other end of the chain to another hammered ring. Close the jump ring.

[3] Arrange the bead units along the chain as desired. For each bead unit, cut and remove a chain link, attach the loops of the unit to the unattached chain links, and complete the wraps.

[4] Cut an 18-in. (46 cm) piece of beading wire. Center 13 in. (33 cm) of 10–12 mm round beads and 5–6 mm spacers. On each end of the wire, string a crimp bead and a hammered ring. Go back through the crimp bead and the last few beads on each end, crimp the crimp beads (Basics), and trim the excess wire.

[5] Cut a 3-in. (7.6 cm) piece of wire, and make the first half of a wrapped loop. String a spacer, a 10–12 mm round, and a spacer. Make the first half of a wrapped loop. Make seven 10–12 mm bead units.

[6] Cut an 18-in. (46 cm) piece of large-link chain, and repeat step 3. Use jump rings to attach each end of the chain and a hammered ring.

[7] On a head pin, string a spacer, a 10–12 mm round, and a spacer, and make the first half of a wrapped loop. Attach the jump ring from step 2, and complete the wraps. •

materials

necklace 38 in. (97 cm)

- 2 8-in. (20 cm) strands 10–12 mm round beads
- 8 6–7 mm round beads
- 36–46 5–6 mm spacers
- 2 30–32 mm hammered rings
- 41 in. (1 m) 22-gauge wire, half-hard
- 18 in. (46 cm) chain, 20–22 mm (large) links
- 12 in. (30 cm) chain, 5–6 mm (small) links
- 2-in. (5 cm) head pin
- 3 7–8 mm jump rings
- 2 crimp beads
- flexible beading wire, .014–.015
- chainnose pliers
- crimping pliers
- roundnose pliers
- wire cutters

To find a bead store, visit BeadShopFinder.com.



Stacy Werkheiser is the copy editor for *Bead&Button* and *BeadStyle* magazines.

Contact her at swerkheiser@beadandbutton.com.



Making ends meet

No metal findings?
No problem. Beaders
from Ghana show
you how to make
your own.

by **Melody MacDuffee**



For most of my jewelry-making life, I took for granted the availability of metal components. Pewter spacers, sterling chandelier findings, gold-filled slide clasps — they were all mine for the asking.

My perspective underwent a sea change in November 2007 when I spent five weeks teaching beading to artisans in the rural town of Somanya in Ghana, West Africa. It's an area famous for Krobo recycled-glass beads, but metal is scarce. Suddenly I found myself in a situation where I could not obtain even the most basic findings.

Substituting other materials for metal made it possible to start Soul of Somanya, an organization that helps disadvantaged Ghanaian youth develop handmade jewelry to market overseas. Still, we began to crave the aesthetic options that only metal can give. Not wanting to import findings to make African jewelry, we decided to make

our own. And since wire was the only metal available to us, that is what we used.

From functional to fancy

Perhaps the most elemental use of metal in jewelry design is to facilitate function: to attach a necklace around your neck, to stack beads for an earring dangle, or to hang that dangle from your car. During my first trip to Africa, my Ghanaian friends concentrated on learning to make these basic necessities.

We found that 16- or 18-gauge dead-soft wire works best for clasps, and that hammering hardens them. For head pins and earring findings, we settled on 20-gauge dead-soft wire. Head pins don't require hardening since they need to remain flexible for making plain or wrapped loops. Earring findings, however, require several hours in a rotary tumbler. This hardens them and rounds off any sharp ends.

Once we mastered making basic findings, we began playing with ornamental versions. We quickly found that clasps can become focal points with a few decorative loops and coils. Likewise, an earring finding is enhanced by a snake-like squiggle, and head pins rise to a whole new level with tribal-looking triangle motifs.

Findings with meaning

The evolution of our findings was far from complete. When Soul of Somanya first started designing jewelry for production, we made wirework interpretations of Ghana's traditional Adinkra symbols — visual representations of words of encouragement, such as "grace under hardship" and "God's protection." At first we made the symbols into pendants and dangles on earrings. Later some of our artisans began using them as links for wirework chains.



Adorned with squiggles, tribal motifs, and traditional Adinkra symbols, these are no ordinary findings.

In 2009, we began incorporating Adinkra symbols into some of our findings as well. We are very pleased to offer these "findings with meaning" through our website, soulofsomanya.net.

Breaking the pattern

Our desire for metal accents left us craving more than just findings. Metal spacers lend interest to beads that might otherwise be too plain by themselves, and when used at regular intervals, they establish a pleasing visual rhythm.

Early on, we discovered that jump rings make perfectly good flat spacers. But as the young artisans became more proficient and increasingly adventurous,



Soul of Somanya's first handmade findings.

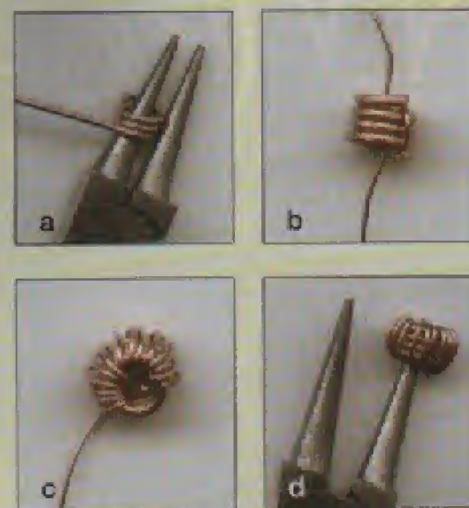
they began making more decorative metal beads to work with: double and triple jump ring spacers, long coils of wire, and spiraling wire bead caps.

Our most recent project has been designing larger metal beads. For our "accordion" beads, we use a simple coil of wire as a base, then decorate the surface with vertical lines, spirals, or curls to add texture and interest. Our fancy wire-bead techniques are starting to influence our findings as well: The 11-strand spacer bars in the cobalt blue bracelet are examples of this.

I honor the traditional Krobo jewelry that has been made for generations without metal. I find the work incredibly beautiful, and the handmade beads speak for themselves. At the same time, few things in my life have been as inspiring, fulfilling, or just plain fun as working with these young artisans to find sustainable ways of creating the metal components they so long for...and deserve. ●

To learn more about Soul of Somanya, visit soulofsomanya.net.

MAKE YOUR OWN "ACCORDION" BEADS



All of Soul of Somanya's metal beads and findings are made with basic wire-working tools: wire cutters, roundnose pliers, and chainnose pliers. You can do it too!

[1] With roundnose pliers, grasp the end of a piece of 18- or 20-gauge dead-soft wire. Wrap the wire around the jaws of the pliers, moving the completed portion of the coil toward the tips of the pliers so that you are always wrapping around the same place on the jaws (photo a). When the coil is the desired size, remove it from your pliers, and trim any excess wire.

[2] String the coil on a length of 24-gauge wire, and wrap the ends of the wire through the inside of the coil in opposite directions. Pull tight (photo b). With the working wire, begin wrapping around the coil. After a few wraps, trim the short tail inside the coil. Continue wrapping with the working wire (photo c).

[3] When you have finished wrapping the coil, trim the working wire inside the coil. Insert the tip of your roundnose pliers to press down the wire tails and widen the bead hole (photo d).

*Melody MacDuffee, a long-time beader and wireworker, is the author of three books on beading and crochet, including *Lacy Wire Jewelry*, which will be available in November from KalmbachStore.com. She spends most of her time working on Soul of Somanya and travels to Ghana as often as possible. Contact Melody at (251) 342-9076 or soulofsomanya@gmail.com, or visit soulofsomanya.net.*



COVER STORY

Bonus Earrings

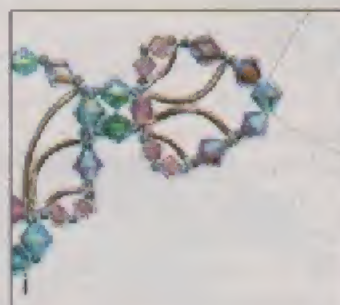


Peacock fan

Bright colors make a bold statement in this fanciful necklace-and-earrings set.

designed by **Jenny Van**

These delicate links work up easily despite their intricate look. Any color combination will look great, but AB 2X crystals really make this design shine.



Cut apart the chain links before beginning.

stepbystep

Necklace

[1] Thread a needle on each end of 4 ft. (1.2 m) of Fireline. Center a color C 4 mm round or bicone crystal, a 15° seed bead, a color A 4 mm bicone crystal, a 15°, an A, a 15°, an A, and a 15°. Sew through the C 4 mm to form a ring (photo a).

[2] With one needle, pick up a 14 mm link, a 9 mm link, a 7 mm link, a 15°, a color D 3 mm bicone crystal, a 15°, a D, and a 15°. Sew through

the remaining hole of the 7 mm link (photo b). Pick up a 15°, a color B 4 mm bicone crystal, and a 15°. Sew through the remaining hole of the 9 mm link (photo c). Pick up a 15°, an A, and a 15°, and sew through the remaining hole of the 14 mm link (photo d). Repeat this step with the other needle.

[3] With one needle, pick up a 15°, a B, a 15°, an A, a 15°, a B, and a 15°, and sew through the next 14 mm link, 15°, and A (photo e). With the other needle, sew through the beadwork to exit the same A in the opposite direction.

[4] With one needle, pick up

a 15°, an A, and a 15°. Repeat with the other needle. With one needle, pick up a color C 3 mm round crystal, and cross the other needle through it (photo f).

[5] With one needle, pick up a 9 mm link, a 7 mm link, a 15°, a D, a 15°, a D, and a 15°, and sew through the remaining hole of the 7 mm link (photo g). Pick up a 15°, a B, and a 15°, and sew through the remaining hole of the 9 mm link (photo h). Pick up a 15° and a B. Repeat the entire step with the other needle.

[6] With one needle, pick up an A, and cross the other

materials

both projects

- Fireline 6 or 8 lb. test
- beading needles, #12
- 2 pairs of pliers
- wire cutters

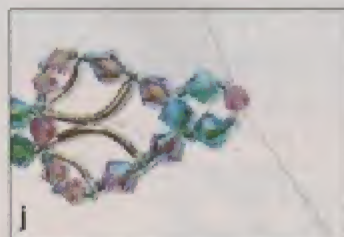
necklace 19 in. (48 cm)

- 4 mm bicone crystals
- 70 color A
- 76 color B
- 4 mm round or bicone crystal, color C
- 76 3 mm bicone crystals, color D
- 20 3 mm round crystals, color C
- 4–5 g 15° seed beads
- curved bar links (sold as chain, jbead.com)
- 2 14 mm
- 38 9 mm
- 38 7 mm
- clasp
- 2 4 mm jump rings

pair of earrings

- 8 4 mm bicone crystals, in each of 2 colors: A, B
- 8 3 mm bicone crystals, color D
- 2 3 mm round crystals, color C
- 40 15° seed beads
- curved bar links
- 4 9 mm
- 4 7 mm
- pair of earring findings

To find a bead store, visit BeadShopFinder.com.



needle through it (photo i).

[7] Repeat steps 4 (photo j), 5, and 6 until you have a total of nine units on one side of the necklace.

[8] With one needle, pick up a 15°, an A, and a 15°. Repeat with the other needle. With one needle, pick up a C 3 mm, and cross the other needle through it. With one needle, pick up a 15°, an A, and a 15°. Repeat with the other needle. With one needle, pick up an A, and cross the other needle through it. With one needle, pick up 10 15°, and cross the other needle through them. Retrace the thread path through the 15°s to reinforce the loop, retrace the thread path through the last few units, and end the threads (Basics, p. 88).

[9] Thread a needle on each end of 4 ft. (1.2 m) of Fireline, and center it in the side A opposite the first half of the necklace. Repeat

steps 4–8 to complete the second side of the necklace.

[10] Open a jump ring (Basics), attach half of the clasp and a loop of 15°s on one end of the necklace, and close the jump ring. Repeat on the other end.

Earrings

[1] Thread a needle on each end of 2 ft. (61 cm) of Fireline. Center a color C 3 mm round crystal, a 15° seed bead, a color A 4 mm bicone crystal, a 15°, an A, a 15°, an A, and a 15°. Sew through the C 3 mm to form a ring.

[2] With one needle, pick up a 9 mm link, a 7 mm link, a 15°, a color D 3 mm bicone crystal, a 15°, a D, and a 15°. Sew through the remaining hole of the 7 mm link. Pick up a 15°, a color B 4 mm bicone crystal, and a 15°. Sew through the remaining hole of the 9 mm link. Pick up a 15° and a B. Repeat the entire step with the other needle.

[3] With one needle, pick up an A, and cross the other needle through it.

[4] With one needle, pick up eight 15°s, and cross the other needle through them. Continue with one needle through the A, and end the thread (Basics, p. 88). Repeat with the other needle.

[5] Open the loop of an earring finding (Basics), attach it to the seed bead loop, and close the loop.

[6] Repeat steps 1–5 to make a second earring. ♦

EDITOR'S NOTE:

Stitch up a band of small components for a bracelet to complete this sparkling set.

— Anna

Jenny Van is a frequent contributor of popular Bead&Button crystal designs. Contact Jenny at (714) 848-5626, e-mail her at jenny@beadsj.com, or view her website, jjbead.com.



MAKING A DIFFERENCE

Jenny Van's path in life has taken her from her native Vietnam to the United States and back to Southeast Asia, where girls in danger of human trafficking are learning the jewelry business using Jenny's designs.

A jewelry designer and owner of JJBead shop in Huntington Beach, Calif., Jenny came to the U.S. as a university student. After she graduated and began working in biochemistry, her coworkers loved her jewelry so much that Jenny began her own jewelry business in 2004.

In June 2009, Lisa Nguyen, host of the Vietnamese TV variety show Asia Entertainment, Inc., asked Jenny if she would design jewelry to help girls in Cambodia. Jenny didn't hesitate, and quickly got to work creating more than a dozen high-end pieces for sale to the public, with the proceeds slated for Senhoa, a nonprofit agency that supports victims of human trafficking.

Lisa launched Senhoa in January 2010 as an offshoot of the Washington, D.C., organization VOICE, for which she had previously worked. Senhoa's administrative office is in Huntington Beach and its focus is on Cambodia, where it supports a shelter for girls, a preschool, community center, and vocational training programs. Jenny is now creative director for Senhoa Jewelry and her designs are sold at senhoa.org.

Lisa asked Jenny to use the theme of the phoenix, the mythical bird that rose from the ashes, for her latest Senhoa designs. The 13-piece collection celebrates endurance, survival, and rebirth. Jenny selected CRYSTALLIZED™ – Swarovski Elements and opals as the primary beads for the pieces. "The jewelry is very high end, very 'wow' — you won't fly away when you wear it!" Jenny says.

"There is a perfect harmony between strength and elegance in Jenny's designs," Lisa says. "Her pieces are striking and bold while capturing the essence of femininity."

Jenny also taped a teaching DVD that the girls in Cambodia use to make the jewelry. Thirty-five girls have participated in the workshops so far. And, as this article went to press, Lisa was raising funds for Jenny to teach a workshop in Cambodia. "It's great for me to lend a hand," Jenny says. "I lived in a poor country and I've had so many opportunities here that I'm happy to help these girls. We have a lot of girls in need but we don't have enough money to rescue all the girls, so we try to do our best."

Senhoa also teaches the girls language, math, and life skills; how to use computers; money management; health; and self-sufficiency. For more information about Senhoa, contact Lisa at info@senhoa.org. — Ann Dee Allen

Stitch a classic beaded bead,
then embellish it to create
four looks

designed by Kathryn Bowman

Bonus Earrings



Project
PLUS

BEAD WEAVING

Plum blossom beads

String a variety of plum
blossom beads for a
unified necklace.

This beaded bead offers four design options for embellishment: basic plum blossom bead, plum blossom with seeds, embellished plum blossom, and double-embellished plum blossom. Play with bead shapes and sizes to create an endless variety. Then, make your beads into a simple strung necklace or earrings. Where you take this design is up to you.

step by step

Beaded beads

Basic plum blossom

The illustrations show a different color 4 mm fire-polished bead for each stitch to help you keep track of the stitches. It may be helpful to make a test bead in this manner. To make your own beaded beads, use 4 mms in a single color.

[1] Place your beads in rows as in figure 1. Each row contains the beads needed to complete a stitch, and they are arranged in the order they should be worked, from top to bottom. These will help you keep track of each stitch.

[2] On 1 yd. (.9 m) of monofilament, center five 4 mm fire-polished beads, and cross the tail through the last 4 mm picked up to form ring 1 (figure 2, a-aa). Color one end of the thread red and the other end black.

[3] To make ring 2, use the red thread to pick up four 4 mms, and sew through the 4 mm your thread exited and the next 4 mm in ring 1 (a-b).

[4] To make ring 3, use the red thread to pick up three 4 mms, and sew through the adjacent 4 mm in ring 2, the 4 mm your thread exited at the start of this step, and the first 4 mm picked up (figure 3, a-b).

[5] To make ring 4, use the red thread to pick up three 4 mms, and sew through the next 4 mm in ring 1, the 4 mm your thread exited in ring 3, and the 4 mms just picked up (b-c).

[6] To make ring 5, use the red thread to sew through the next 4 mm in ring 1, pick up three 4 mms, and sew through the last 4 mm picked up in ring 4 and the next four 4 mms (c-d).

[7] To make ring 6, use the black thread to sew through the next 4 mm in ring 2, and pick up two 4 mms. Sew through the adjacent 4 mm in ring 5, the next 4 mm in ring 1, the 4 mm your thread exited in ring 2, and the two 4 mms just picked up (figure 4).

[8] To make ring 7, use the red thread to sew through the next 4 mm in ring 4, and pick up three 4 mms. Sew through the adjacent 4 mm in ring 5 and the 4 mm your thread exited in ring 4 (figure 5, a-b).

[9] To make ring 8, use the red thread to sew through the next 4 mm in ring 4 and the adjacent 4 mm in ring 3 (b-c). Pick up two 4 mms, and sew through the adjacent 4 mm in ring 7, the last two 4 mms your thread exited, the next 4 mm in ring 3, and the adjacent 4 mm in ring 2 (c-d).

[10] To make ring 9, use the red thread to pick up two 4 mms, and sew through the first 4 mm picked up in ring 8, the next 4 mm in ring 3, and the 4 mm in ring 2 your thread exited (d-e).

[11] To make ring 10, use the black thread to sew through the next 4 mm in ring 5 and the adjacent 4 mm in ring 7. Pick up two 4 mms, and sew through the 4 mm your thread exited in ring 6, the 4 mm in ring 5, the 4 mm in ring 7, and the first 4 mm picked up (figure 6).

[12] Rings 11 and 12 will be completed with the remaining bead. Look at the opening in your beadwork. You will see that it has eight 4 mms — two pairs that are up high and two pairs that angle down. With the black thread coming out between two high beads, pick up a 4 mm, cross over the opening,

FIGURE 1

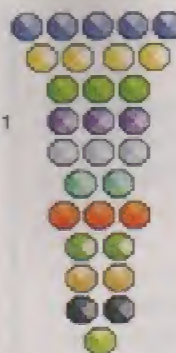


FIGURE 2



FIGURE 3



FIGURE 4

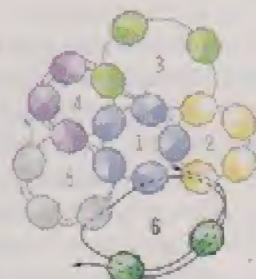


FIGURE 5

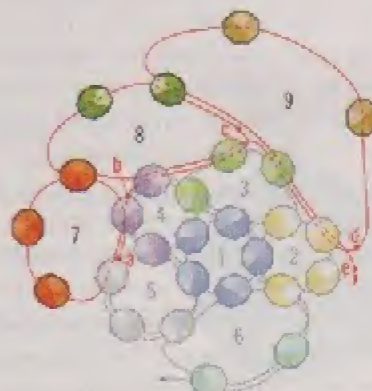
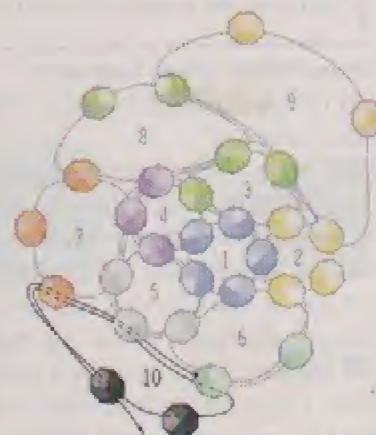


FIGURE 6



and sew through the corresponding high bead of the other pair (figure 7, a-b). This will turn the large opening into two rings. Sew through the beads of each ring to stabilize them (b-c), and end the threads (Basics, p. 88).

Plum blossom with seeds

These instructions call for 4 mm fire-polished beads, but you may substitute Czech glass disks or fringe drops if desired.

[1] Place your beads in rows as in figure 8. These will help you keep track of each stitch. The seed beads at the bottom of the figure show the beads used to fill in the gaps between the stitches.

[2] On 1 yd. (.9 m) of monofilament, pick up an alternating pattern of a 4 mm fire-polished bead and an 11° seed bead five times. Sew through the first 4 mm picked up, and center the beads to make ring 1 (figure 9, a-b). Color the threads as in step 2 of "Basic plum blossom." On the red thread, pick up an alternating pattern of an 11° and a 4 mm four times, and pick up an 11°. To make ring 2, sew through the 4 mm your thread exited in ring 1 and the next two beads (b-c).

[3] To make ring 3, use the red thread to pick up an alternating pattern of an 11° and a 4 mm three times, and pick up an 11°. Sew through the adjacent 4 mm in ring 2, pick up an 11°, and sew through the next 4 mm your thread exited in ring 1 and the first 11° and 4 mm picked up (c-d).

[4] Continue following the steps to make a "Basic plum blossom," but pick up an 11° between each pair of 4 mms as in steps 1-3 above, making sure to add an 11° between the 4 mms of adjoining rings.

Embellished plum blossom

[1] Follow the steps to make a "Basic plum blossom."

[2] Center 1 yd. (.9 m) of monofilament in a 4 mm. With each thread, pick up an 11° seed bead (figure 10, a-b and aa-bb), cross the red thread through the 11° on the black thread, and sew through the next 4 mm in the ring (b-c).

[3] With the red thread, pick up an 11° (c-d). Cross the black thread through the 11°, and sew through the next 4 mm in the ring (bb-cc). Repeat around the

materials

all beaded beads

- monofilament 6 lb. test
- red and black marker

basic plum blossom ½ in. (1.3 cm) diameter

- 30 4 mm fire-polished beads

plum blossom with seeds ¾ in. (1.9 cm) diameter

- 30 4 mm fire-polished beads, Czech glass disks, or fringe drops
- 60 11° seed beads

embellished plum blossom ¾ in. (1.9 cm) diameter

- 30 4 mm fire-polished beads
- 60 11° seed beads

double-embellished plum blossom ¾ in. (1.9 cm) diameter

- 30 4 mm or 6 mm fire-polished beads
- 60 3 mm or 4 mm fire-polished beads
- 60 11° seed beads

necklace 21 in. (53 cm)

- 6 basic plum blossoms (with optional variations)
- 4 plum blossoms with seeds

- 2 embellished plum blossoms
- double-embellished plum blossom
- 12 6 mm fire-polished beads
- 14 4 mm fire-polished beads
- 28 4 mm Czech glass disks
- 28 3 mm fire-polished beads
- 14 3 x 5 mm rondelles
- clasp
- 4 crimp beads
- 4 crimp covers
- 2 wire guards
- flexible beading wire, .012
- chainnose pliers
- crimping pliers
- wire cutters

pair of earrings

- 2 beaded beads of your choice
- 4 4 mm Czech glass disks
- 4 11° seed beads
- 2 2½-in. (6.4 cm) head pins
- pair of earring findings
- chainnose pliers
- roundnose pliers
- wire cutters

To find a bead store, visit BeadShopFinder.com.

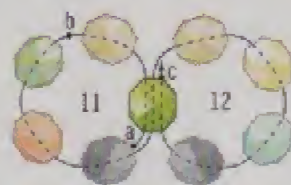


FIGURE 7



FIGURE 8

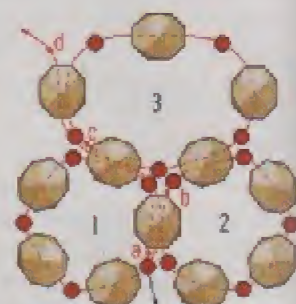


FIGURE 9

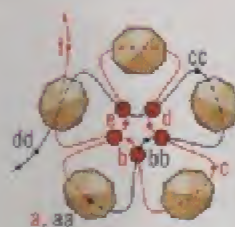


FIGURE 10



FIGURE 11

ring, alternating the threads that cross through the beads (d-e and cc-dd).

[4] When you reach the first 11°, cross the red thread through the 11° and the 4 mm the black thread just exited (e-f).

[5] Repeat around the whole bead, sewing through the beadwork as needed, and end the threads (Basics, p. 88).

Double-embellished plum blossom

Follow the steps to make an "Embellished plum blossom," but pick up a 3 mm and a seed bead in each embellishment, or use 6 mm fire-polished beads instead of 4 mms, and pick up a 4 mm and a seed bead in each embellishment stitch, then cross through the 3 mm or 4 mm (figure 11).

Necklace

[1] Cut 25 in. (64 cm) of beading wire, and center a double-embellished plum blossom.

[2] On each side, string a 6 mm fire-polished bead, a basic style A (see Editor's notes) plum blossom, a 6 mm, a plum blossom with seeds and disk beads, a 6 mm, an embellished plum blossom, a 6 mm, a basic style B plum blossom, a 6 mm, a plum blossom with seeds and 3 x 5 mm rondelles, a 6 mm, and a basic style C plum blossom, then string 4½ in. (11.4 cm) of 4 mm fire-polished beads, 4 mm Czech glass disks, 3 mm fire-polished beads, and 3 x 5 mm rondelles in a pleasing arrangement.

[3] On each side, string a crimp bead, a rondelle, a crimp bead, a 3 mm, the first hole of a wire guard, half of the clasp, and the other hole of the wire guard. Go back through the last few beads and crimp beads added, and test the fit. Add or remove beads as desired, crimp the crimp beads (Basics, p. 88), and close crimp covers over them.

Earrings

[1] Make the beaded bead of your choice.

[2] On a head pin, string an 11° seed bead, a 4 mm Czech glass disk, a beaded bead, a 4 mm, and an 11°.

[3] Make a wrapped loop (Basics, p. 88).

[4] Open the loop of an earring finding (Basics), attach the wrapped loop, and close the loop.

[5] Make a second earring. •

EDITOR'S NOTES:

- I used Fireline 6 lb. test and #12 beading needles to make my beads. They turned out a little less stiff, but they were easy to embellish because the beads could take multiple thread passes.

- Follow the instructions for "Basic plum blossom," and experiment with different sized and shaped beads to make beaded beads like those that frame Kathryn's focal bead in her necklace. To make the different bead styles mentioned in the necklace instructions, lay out the beads as follows:

Style A

- five 3 mm fire-polished beads
- 4 mm fire-polished bead, two fringe drops, 4 mm
- 4 mm, two fringe drops
- two fringe drops, 4 mm
- 4 mm, two fringe drops
- two fringe drops
- 4 mm, 3 mm, 4 mm
- 4 mm, 3 mm
- 4 mm, 3 mm
- 3 mm, 4 mm
- 3 mm

Style B

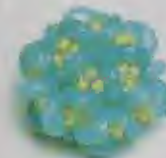
- five repetitions of an alternating pattern of a 3 mm fire-polished bead and an 11° seed bead
- 11°, four 3 x 5 mm rondelles, 11°
- 11°, three rondelles
- three rondelles, 11°
- 11°, three rondelles
- two rondelles
- rondelle, 11°, 3 mm, 11°, rondelle
- 11°, 3 mm, 11°, rondelle
- rondelle, 11°, 3 mm, 11°
- 11°, 3 mm, 11°, rondelle
- 11°, 3 mm, 11°

Style C

- five 11° seed beads
- 3 mm fire-polished bead, two fringe drops, 3 mm
- 3 mm, two 3 mm fringe drops
- two fringe drops, 3 mm
- 3 mm, two fringe drops
- two fringe drops
- 3 mm, 11°, 3 mm
- 3 mm, 11°
- 3 mm, 11°
- 11°, 3 mm
- 11°

- Tea

Kathryn Bowman has been beading for 10 years. She picked up stitching as a child, which was a natural fit when she later started working with beads. In addition, she also works with metal to create components for her jewelry. Kathryn warns that her plum blossom beads are addictive to make. See more of her work at 1beadweaver.com, and e-mail her at 1kathrynbowman@gmail.com.



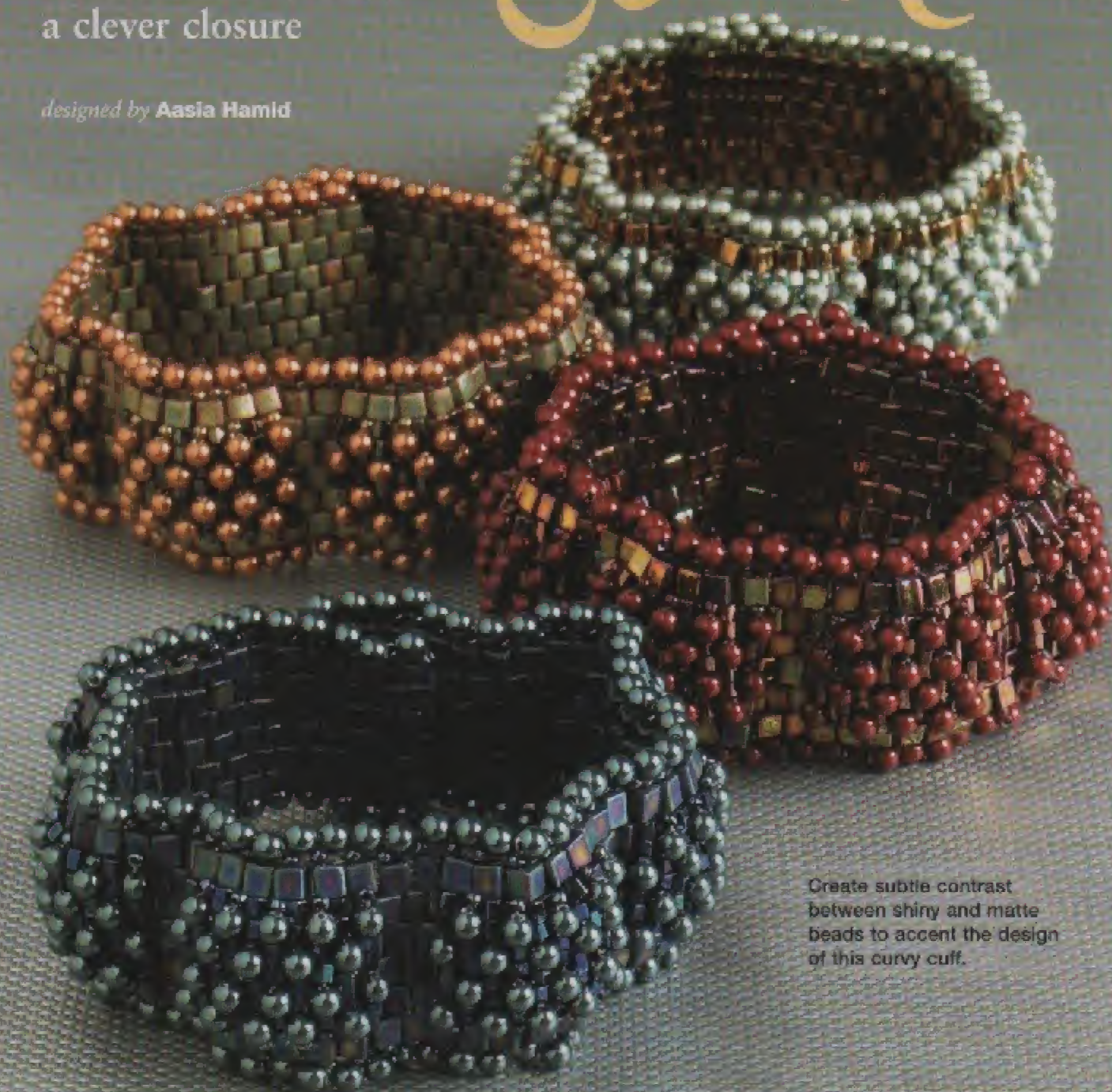
Bead selection allows for great variety in making beaded beads.

PEYOTE STITCH

Learning curve

Embellish a peyote
base to create gentle
contours that conceal
a clever closure

designed by Aasia Hamid



Create subtle contrast
between shiny and matte
beads to accent the design
of this curvy cuff.

Sometimes all you need is a little spark of an idea to launch a design. In this bracelet, I wanted to layer hex-cut beads on the surface of a peyote band. I didn't expect the bracelet to take the rippled shape it did, which begged for a second layer of pearls to accentuate the curves.

step by step

[1] On 2 yd. (1.8 m) of Fire-line, pick up six 3 mm cube beads, leaving a 12-in. (30 cm) tail. Working in even-count peyote stitch (Basics, p. 88), make a band 123 rows long, with 62 cubes on each straight edge. End and add thread (Basics) as needed.

[2] Work a decrease turn by sewing under the thread bridge between the last two cubes along an edge, and through the two cubes on the end (figure 1, a-b). Work two stitches (b-c). Work a decrease turn (c-d), and work one stitch (d-e). End the thread.

[3] Using the tail, stitch the male end of the snap to the top surface of the base (photo a), and end the thread.

[4] Add 2 yd. (1.8 m) of Fireline in the beadwork at the decrease end, and exit the first cube in an edge row, with the needle pointing toward the beadwork. Pick up two 11° hex-cut seed beads, and sew through the next cube (figure 2, a-b). Pick up two hex-cuts, sew through the next two cubes, then sew through the next edge bead (b-c).

[5] Repeat the bead pattern from step 4 (c-d) until you have completed 10 rows of hex-cut embellishment. Zigzag through the next three edge cubes to position the needle to begin the next set of 10 rows of hex-cut embellishments. Repeat for a total of seven sets. End the thread.

[6] Add 2 yd. (1.8 m) of Fire-line at the decrease end. Stitch the other end of the snap to the bottom surface of the

base, centered under the first set of hex-cut embellishments.

[7] Exit the first two hex-cut beads added in step 4. Pick up a 3 mm pearl, and sew through the next two hex-cut beads. Pick up a pearl and a 15° seed bead, and sew through two cubes on the edge and the first two hex-cut beads in the next row (figure 3). Repeat to add the pearl embellishment to the 10 rows of hex-cut beads. Sew through the cubes to exit the first pair of hex-cut beads in the next set of 10 rows, and repeat the pearl embellishment. Repeat for each set, and end the thread.

[8] Add 2 yd. (1.8 m) of Fire-line in the beadwork, exiting an edge cube at the decrease end. Pick up a 15°, a pearl, and a 15°. Sew under the thread bridge between the first two cubes and back through the last 15° (figure 4, a-b).

[9] Pick up a pearl and a 15°, and sew under the thread bridge between the next two cubes and back through the last 15° (b-c). Repeat to complete the edge, sew through the cubes along the end rows, and continue on the remaining edge.

[10] When you reach the decrease end, add a pearl embellishment to each decrease cube: Pick up a pearl and a 15°, skip the 15°, and sew back through the pearl and the cube your thread exited. Sew through the next four cubes, and repeat (photo b). Add three more pearl embellishments, and end the thread. ●



FIGURE 1



FIGURE 2

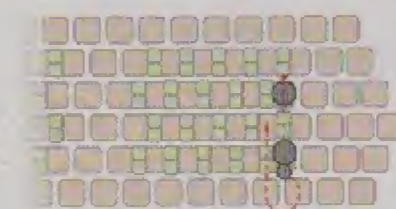


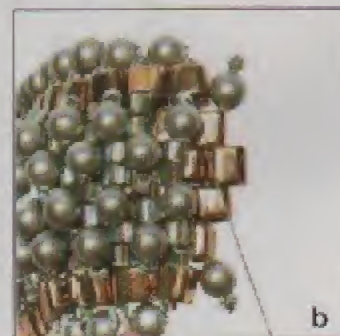
FIGURE 3



FIGURE 4



a



b

materials

bracelet 7 in. (18 cm)

- 267 3 mm pearls
- 15 g 3 mm cube beads
- 10 g 11° hex-cut seed beads
- 3 g 15° seed beads
- 10-15 mm (size 3) snap
- Fireline 6-10 lb. test
- beading needles, #12

To find a bead store, visit BeadShopFinder.com.



Aasia Hamid has been creating jewelry for the past six years. Contact her at (480) 586-1843, aasia@aasiajewelry.com, or view her website at aasiajewelry.com.

Bonus Earrings



Curly cue

WIREWORK

Coiled components add texture to a strung necklace

Copper wire accentuates turquoise beads.

designed by
Kimberly Berlin

materials

both projects

- 5 mm mandrel
- metal file or wire rounder
- pencil
- ruler
- chainnose pliers
- wire cutters

necklace 19 in. (48 cm)

- 13 10 mm gemstone beads or pearls
- 24 8 mm beads to match the 10 mm
- 14 6 mm large-hole copper beads, gemstones, or pearls
- 22 3 mm beads to match the 6 mm
- clasp
- 7 ft. (2.1 m) 16-gauge round copper or silver wire, half-hard
- 4 crimp beads
- 4 crimp covers
- flexible beading wire, .019
- crimping pliers

pair of earrings

- 2 10 mm gemstone beads or pearls
- 2 6 mm large-hole copper beads, gemstones, or pearls
- 2 3 mm beads to match the 6 mm
- 24 in. (61 cm) 16-gauge round copper or silver wire, half-hard
- 8 in. (20 cm) 20-gauge round copper or silver wire, half-hard
- pair of earring findings
- roundnose pliers

To find a bead store, visit
BeadShopFinder.com.

Bring out the best in your favorite chunky beads when you pair them with coiled wire. Using beads in graduated sizes adds to the flow of this necklace. The coiled components make elegant earrings, too.

stepbystep

Necklace

[1] Cut a 12-in. (30 cm) piece of 16-gauge wire, and file the ends or use a wire rounder to smooth them. Coil the wire around the 5 mm mandrel, keeping the coils straight and snugging them right against each other, but not too tight around the mandrel. Using chainnose pliers, flatten the ends against the mandrel. Slide the coil off the mandrel.

[2] Using chainnose pliers, gently bend an end coil perpendicular to the remaining coils. Repeat on the other end, making sure the end coils are parallel (photo a).

[3] Gently stretch the coils apart so the coil unit measures 1 3/4 in. (4.4 cm) from end to end (photo b). If needed, use chainnose pliers to neaten the coils.

[4] Wrap the coil unit around the pencil to form a U shape (photo c).

[5] Repeat steps 1–4 to make a total of seven coil units.

[6] Cut a 24-in. (61 cm) piece of beading wire. Center a coil unit with a 10 mm gemstone bead or pearl

sandwiched between the ends (photo d).

[7] On each end, string a 6 mm large-hole copper bead or gemstone or pearl, a 10 mm, a 6 mm, and a coil unit with a 10 mm sandwiched between the ends. Repeat twice, and string a 6 mm.

[8] On each end, string an alternating pattern of an 8 mm gemstone bead or pearl and a 3 mm large-hole copper bead or gemstone or pearl to the desired length.

[9] Test the fit, and add or remove beads as needed.

[10] On each end, string two crimp beads and half of the clasp. Go back through the crimp beads, crimp the crimp beads (Basics, p. 88), and trim the tails. Close a crimp cover over each crimp.

Earrings

[1] Cut a 12-in. (30 cm) piece of 16-gauge wire, and make a coil unit as in steps 1–4 of “Necklace.”

[2] Cut a 4-in. (10 cm) piece of 20-gauge wire. Center a coil unit with a 10 mm gemstone bead or pearl sandwiched between the ends.

[3] Bend both ends of the 20-gauge wire up, and cross the wire ends over the top of the 10 mm. Bend one end straight up, wrap the other end around it twice, and trim the tail (photo e).

[4] String a 6 mm large-hole copper bead or gemstone or pearl and a 3 mm large-hole copper bead or gemstone or pearl. Make a wrapped loop (Basics, p. 88).

[5] Open the loop of an earring finding (Basics), attach the wrapped loop, and close the loop.

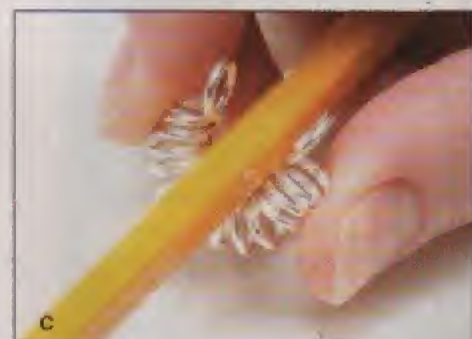
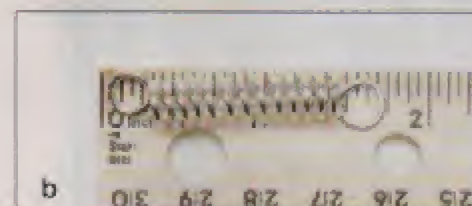
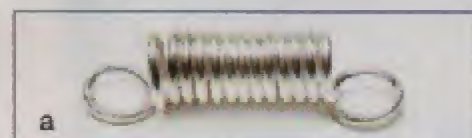
[6] Make a second earring. •

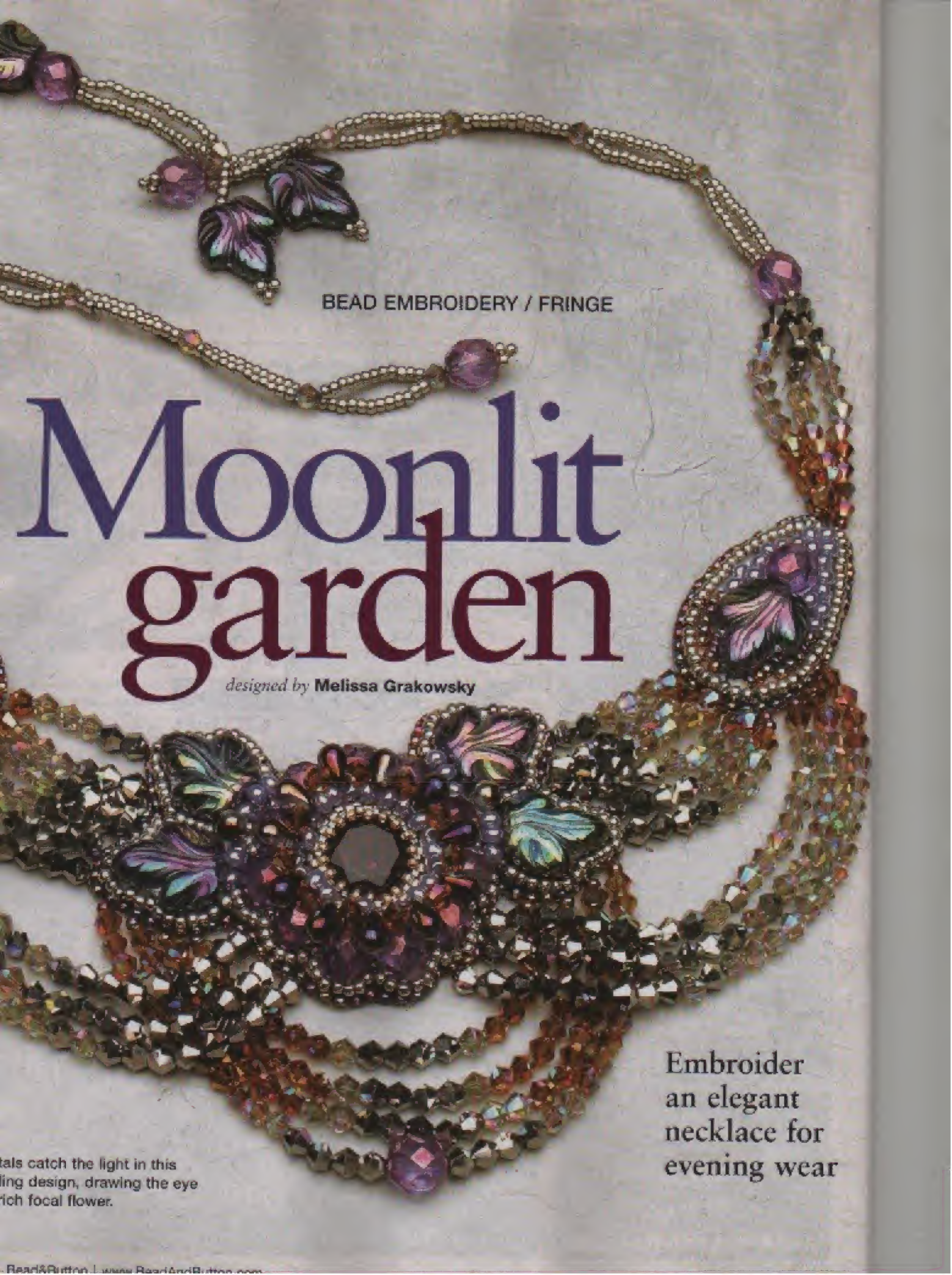
DESIGNER'S NOTE:

If the end coils are not parallel, use pliers to tighten the coil until the ends are aligned. Take care not to change the shape of the coiled piece.

Kimberly Berlin,

an assistant principal, has been teaching for 28 years and beading since she was in high school. Her jewelry designs are influenced by history, nature, and Mayan and Egyptian cultural art. She teaches jewelry making in San Antonio, Texas, in the U.S., and in her spare time she goes rock hunting — usually on her dirt bike. Contact Kimberly by phone at (210) 274-9396, or e-mail her at berlik@flash.net.





BEAD EMBROIDERY / FRINGE

Moonlit garden

designed by **Melissa Grakowsky**

crystals catch the light in this
intricate design, drawing the eye
to the rich focal flower.

Embroider
an elegant
necklace for
evening wear



Drape a path of twinkling light from two embroidered side components for extra panache. Make a pair of earrings out of single components to match your necklace.

step by step

Necklace

Focal flower

[1] Trace an outline of the dentelle onto a piece of beading foundation, leaving about 1¼ in. (3.2 cm) around all sides.

[2] Tie an overhand knot (Basics, p. 88) at the end of 3 yd. (2.7 m) of Fireline or thread, and sew up through the back of the foundation along the outline. Using an even number of 11° cylinder beads, work a round of beaded backstitch (Basics) around the outline.

[3] Using cylinders, work four rounds of peyote stitch (Basics) off of the beaded backstitch round to create a bezel, and place the dentelle inside it. Work a round with 15° seed beads and a round with 13° Czech Charlottes, pulling the beads taut to keep the dentelle encased.

[4] Sew through the beadwork to exit a cylinder in a middle round of the bezel, and pick up an 8 mm round Czech glass



or fire-polished bead. Working with the hole of the 8 mm perpendicular to the bezel, sew down through the foundation, back up, back through the 8 mm, and through the next few cylinders in the bezel (photo a). Repeat to add a total of 10 or 11 8 mms around the bezel, making sure they are evenly spaced.

[5] Sew through the beadwork to exit an 8 mm next to the bezel. Pick up two 3 mm magatamas, and sew through an adjacent 8 mm, the 8 mm your thread just exited, the pair of 3 mms, and the

materials

both projects

- Fireline 6 lb. test or nylon beading thread, size D
- beading needles, #12
- E6000 adhesive

necklace 18 in. (46 cm)

- 9 14 x 16 mm glass leaf beads or other shape
- 14 mm dentelle
- 19 8 mm round Czech glass or fire-polished beads
- 13 4 x 6 mm fringe drop beads
- 411 4 mm bicone crystals in a mix of 3 colors: C, D, E
- 45–55 3 mm magatamas
- 11° seed beads
 - 3–5 g color A
 - 2–3 g color B
- 1–3 g 11° cylinder beads
- 1 g 13° Czech Charlottes
- 1 g 15° seed beads
- 5 x 5-in. (13 x 13 cm) piece of beading foundation
- 5 x 5-in. (13 x 13 cm) piece of Ultrasuede

pair of earrings

- 2 14 x 16 mm glass leaf beads or other shape
- 4 8 mm round Czech glass or fire-polished beads
- 38 4 mm crystals in a mix of 3 colors: C, D, E
- 35–45 3 mm magatamas
- 1–2 g 11° seed beads in each of 2 colors: A, B
- 2 3–4 mm soldered jump rings
- pair of earring findings
- 2 x 2-in. (5 x 5 cm) piece of beading foundation
- 2 x 2-in. (5 x 5 cm) piece of Ultrasuede
- 2 pairs of pliers

For color and source information, see our Resource Guide at BeadAndButton.com/resources.

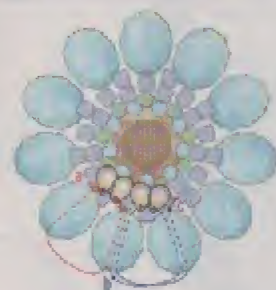


FIGURE 1

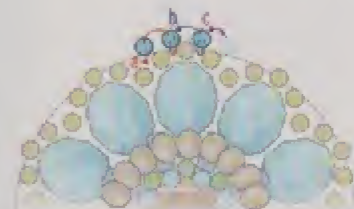


FIGURE 2

adjacent 8 mm again (figure 1, a-b). A lot of thread will show between the 8 mms, but it will be hidden later. Sew through the following 8 mm, and pick up two 3 mms. Sew back through the previous 8 mm and the following 8 mm (b-c). Continue around, adding two 3 mms next to the bezel between pairs of 8 mms.

[6] Sew through the beadwork to exit the first 3 mm of a pair of 3 mms. Pick up a 4 x 6 mm fringe drop, and sew through the next two 3 mms (photo b). Repeat around to add a 4 x 6 mm between every other pair of 3 mms.

[7] Sew through the beadwork to exit a 4 x 6 mm. Pick up a color C 4 mm bicorne crystal, and sew through the next 4 x 6 mm. Repeat around to add a 4 mm between each pair of 4 x 6 mms. End the thread (Basics).

Embellishment

[1] Tie an overhand knot at the end of a comfortable length of Fireline or thread, and sew up through the back of the foundation next to an 8 mm. Using color A 11° seed beads, work a round of beaded backstitch close to the 8 mms, concealing the thread between 8 mms added in step 4 of "Focal flower."

[2] Exit close to the edge of the As, pick up a 14 x 16 mm glass leaf or other shape, and sew down through the foundation. Working in beaded back-

stitch, work a round of As around the leaf. Exit between the leaf and the focal flower, and work in beaded backstitch to add three 3 mms. Repeat with a second leaf adjacent to the first, and add a 4 x 6 mm between the two groups of 3 mms (photo c).

[3] Repeat step 2 on the other side of the flower to create a mirror image. End the thread.

[4] Trim the beading foundation close to the beadwork, taking care not to cut the thread. Cut a piece of Ultrasuede to match the beading foundation, and glue them together. Let the glue dry.

[5] Tie an overhand knot at the end of 2 ft. (61 cm) of Fireline or thread. Sewing between the beading foundation and Ultrasuede, bring the needle up through the top of the beading foundation close to the edge, hiding the knot between the two pieces. Pick up two color B 11° seed beads, and sew down through the beading foundation and Ultrasuede and back up through the last B added (figure 2, a-b). Working in modified brick stitch (Basics), pick up a B, sew down through the beading foundation and Ultrasuede, and back up through the B (b-c). Repeat around the focal piece, and end the thread.

Accent medallions

[1] Tie an overhand knot at the end of a comfortable length of Fireline or

thread, and sew up through the back of a piece of beading foundation. Working in beaded backstitch, attach an 8 mm and a 14 x 16 mm. Continue in beaded backstitch to surround the 8 mm and top of the 14 x 16 mm with a pleasing arrangement of 3 mms. Surround the bottom of the 14 x 16 mm with Bs. Work a round of As to encircle the beadwork, and trim the beading foundation close to the edge, taking care not to cut the thread (photo d).

[2] Cut a piece of Ultrasuede to match the beading foundation, glue them together, and let the glue dry. Using Bs, work a round of modified brick stitch around the edge, as in step 5 of "Embellishment." End the thread.

[3] Repeat steps 1 and 2 to make a second accent medallion.

Swags

To connect the focal flower to the accent medallions, sew through an edge bead of an embroidered piece, pick up seed beads and 4 mm crystals (photo e) as explained below to create a balanced drape, and sew through an edge bead of the next embroidered piece. End and add Fireline or thread (Basics) as needed, and make the swag a mirror image on each side.

For the designer's necklace, the swag and bead counts are as follows:

Between the two bottom 14 x 16 mms

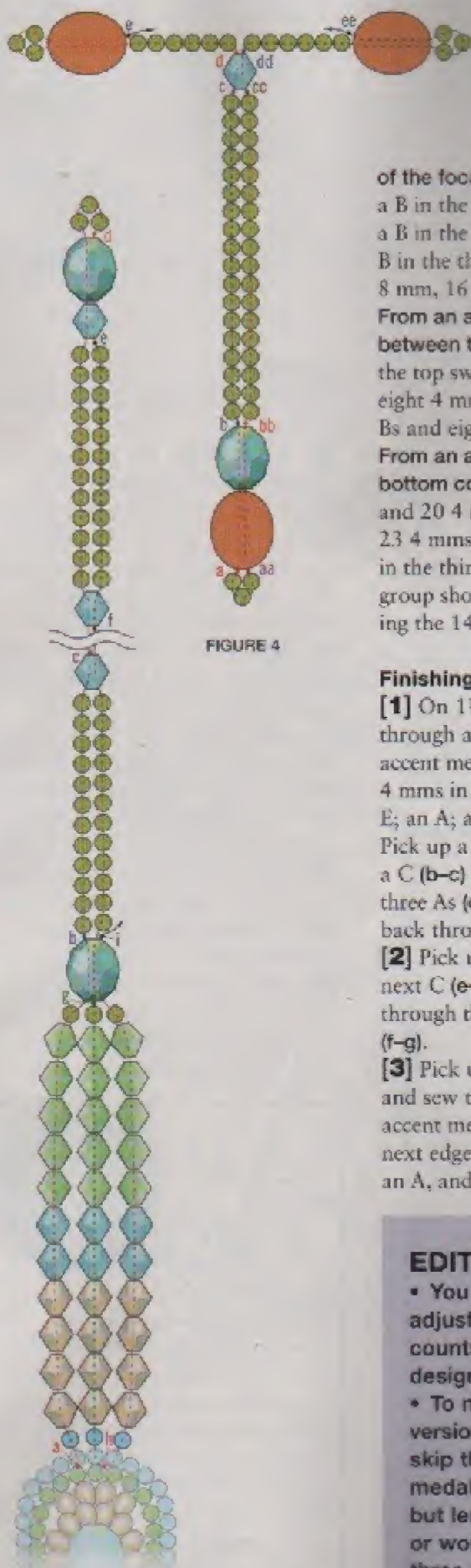


FIGURE 3

FIGURE 4

of the focal flower: a B, 19 4 mms, and a B in the top swag; a B, 24 4 mms, and a B in the second; a B, 29 4 mms, and a B in the third; and a B, 16 4 mms, an 8 mm, 16 4 mms, and a B in the fourth. From an accent medallion to the space between two 14 x 16 mms: six 4 mms in the top swag; seven 4 mms in the second; eight 4 mms in the next three; and two Bs and eight 4 mms in the sixth. From an accent medallion to the bottom corner of the focal flower: a B and 20 4 mms in the top swag; a B and 23 4 mms in the second; and 27 4 mms in the third. All the swags in the third group should overlap the swags connecting the 14 x 16 mms of the focal flower.

Finishing

- [1] On 1½ yd. (1.4 m) of Fireline, sew through an edge bead at the top of an accent medallion, and pick up a B; 11 4 mms in a mixture of colors C, D, and E; an A; and an 8 mm (figure 3, a-b). Pick up a repeating pattern of 12 As and a C (b-c) five times, then an 8 mm and three As (c-d). Skip the three As, and sew back through the 8 mm and C (d-e).
- [2] Pick up 12 As, and sew through the next C (e-f). Repeat four times, sewing through the 8 mm in the fourth repeat (f-g).
- [3] Pick up an A, 11 4 mms, and a B, and sew through an edge B on the accent medallion (g-h). Sew through the next edge B, pick up a B, 11 4 mms, and an A, and sew through the 8 mm (h-i).



Retrace the thread path to reinforce the beadwork, and end the thread.

- [4] Repeat steps 1-3 on the remaining side.

- [5] To create the connecting clasp component, center three As on 1 yd. (.9 m) of Fireline or thread. Over both ends, string a 14 x 16 mm and an 8 mm (figure 4, a-b and aa-bb). On each end, pick up 18 As (b-c and bb-cc). Over both ends, string a 4 mm (c-d and cc-dd). On each end, pick up six As, a 14 x 16 mm, and three As, and sew back through the 14 x 16 mm (d-e and dd-ee). Retrace the thread path to reinforce the beadwork, and end each thread. To clasp the necklace, slide each top 14 x 16 mm through an end loop of the necklace (photo f).

EDITOR'S NOTES:

- You may need to adjust your bead counts to fit your design.
- To make a simplified version of this necklace, skip the accent medallions and swag, but lengthen the sides, or work an extra two to three repeats in step 1 of "Finishing." – Tea



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FIGURE 5



FIGURE 6

Earrings

[1] Work steps 1 and 2 of "Accent medallions."

[2] To add fringe, sew through a bottom edge B, and pick up a B; the desired number of colors C, D, and E 4 mms; and a B. Skip the B, and sew back through the 4 mms, B, and edge B. Sew through the next edge B (figure 5), and repeat. Add five fringes with three 4 mms in the outer fringes, four 4 mms in the second and fourth fringes, and five 4 mms in the middle fringe.

[3] Sew through a top edge B, and pick up a B, an 8 mm, six Bs, and a 3-4 mm soldered jump ring. Skip the last five Bs, and sew through the next B, 8 mm, B, and edge B (figure 6). Retrace the thread path to reinforce the connection, and end the thread (Basics, p. 88).

[4] Open the loop of an earring finding (Basics), attach the soldered jump ring, and close the loop.

[5] Make a second earring. •



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Beading is a natural fit for Melissa Grakowsky, who has a B.S. in physics and a B.F.A. in painting. The craft combines science, in the way that beads fit together, and artistry, in a creative outlet that is less messy than paint. Just two years ago, Melissa started beading after visiting Beads East in Manchester, Conn., in the U.S. Contact Melissa by e-mail at grakowsky@gmail.com, and visit her website, grakowsky.net.





BRICK STITCH

Enchanting rings

Connect full and partial
circles of brick stitch in
a dramatic cuff

designed by **Laura Zeiner**

Whether you use a
monochromatic or
polychromatic color
scheme, your
results will be
eye-catching.

This bead-stash-busting project will have you going in circles as you make lively rings radiating from center beads. The circles are all created in the same manner, but you'll switch the style and size of the beads to make every one different from the next.

stepbystep

Full circles

[1] On 2 yd. (1.8 m) of thread, pick up a 4 mm or 6 mm round bead, leaving a 6-in. (15 cm) tail. Sew through the bead again in the same direction, making a thread bridge around the 4 mm or 6 mm bead. Repeat, then position the thread bridges opposite each other (figure 1).

[2] Pick up two cylinder beads, sew under a thread bridge, and back through the second cylinder (figure 2). Continue in circular brick stitch (Basics, p. 88), picking up one cylinder per stitch, sewing under the thread bridge, then sewing back through the cylinder (figure 3). Repeat to complete the round. Sew through the first cylinder, under the thread bridge, and back through the first cylinder (figure 4).

[3] Pick up two 11° seed beads, and sew under the thread bridge between the next two cylinders in the previous round, and back through the second 11°. Continue in brick stitch to complete the round using 11°s, and sew through the first 11°, under the thread bridge, and back through the last 11°.

[4] Repeat step 3 using a different style of bead for each of six rounds, or until you achieve the desired number of rounds. If you switch from a larger bead to a smaller one in the next round, you may end up adding two beads to a single thread bridge to ensure the beads sit right next to each other and the circle lies flat. If you add a much larger bead in the new round, you may end up skipping a thread bridge. End the tail (Basics) but not the working thread.



FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4

[5] Repeat steps 1–4 to make seven brick stitch circles, substituting different beads for each round.

Connections

[1] Lay out the circles in a pleasing arrangement.

[2] With the thread exiting a bead in the outer round of brick stitch of one circle, sew through an edge bead in another circle. Zigzag through several beads in the two outer rounds to connect the two circles (figure 5), and end the thread.

[3] Connect the remaining circles as in step 2, but offset some of them so they do not lie in a completely straight line. This will create spaces to fill with partial components.

Partial components

Semicircles

[1] Add a new 2-yd. (1.8 m) thread (Basics) in a circle, and exit a bead in the outer round. Pick up a 4 mm or 6 mm round bead, and sew through it in the same direction. Repeat, creating two thread bridges around the bead. Sew through two beads in the outer round of the circle (figure 6). Pick up a seed bead, and sew under the thread bridge, and back through the seed bead.

[2] Work rows of brick stitch, but when you reach the outer round of an adjacent circle, sew through two beads along the outer round, and back through the end bead in the new row.

[3] Continue adding rows of beads, until you reach the desired number of rows, and end the thread.

materials

bracelet 7 in. (18 cm)

- assortment of round or faceted beads, bicone crystals, or pearls 7–15 6 mm 30–75 4 mm
- assortment of seed beads, cylinder beads, cubes, triangles, hex cuts, or other seed beads, 6–10 g in each of sizes 6°–15°
- nylon beading thread, size D
- beading needles, #12

Semicircle connectors

[1] Add a new thread in a circle, and exit a bead in the outer round, near the connection point to the next component.

[2] Pick up a 4 mm or 6 mm bead, and sew through the 4 mm or 6 mm bead again, making a thread bridge around the bead. Sew through two corresponding beads in the outer round of the next component, back through the 4 mm or 6 mm, and through two beads of the first component (figure 7).

[3] Sew through the 4 mm or 6 mm bead again, and through two beads on the outer round of the other component. Pick up a seed bead, and sew under the thread bridge, and back through the new seed bead (figure 8). Complete the row, sewing through beads in the outer round of the adjacent components to turn (figure 9).

[4] Add 4 mm or 6 mm beads between circles to fill in any spaces that are too small for a semicircle.

Clasp

Toggle bar

[1] On 1 yd. (.9 m) of thread, pick up 16 cylinder beads, and work 16 rows of even-count peyote stitch (Basics), leaving a 10-in. (25 cm) tail. There should be eight cylinders along each straight edge.

[2] Zip up the end rows (Basics) to make a tube, and exit an end cylinder on the end opposite the tail.

[3] Using 15°s, work a round of brick stitch off of the thread bridges between the cylinders. Repeat on the other end using the tail. End the tail.

[4] On the working thread, pick up a 4 mm and three 15°s. Skip the 15°s, and sew back through the 4 mm, creating a

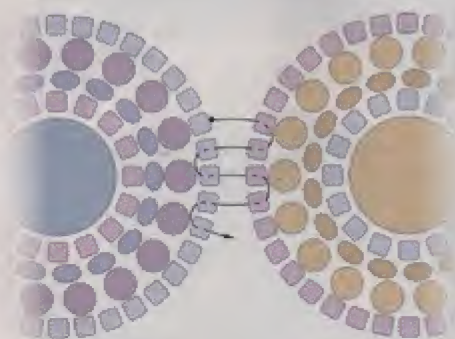


FIGURE 5

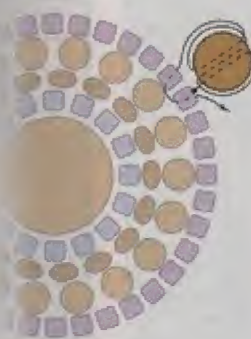


FIGURE 6

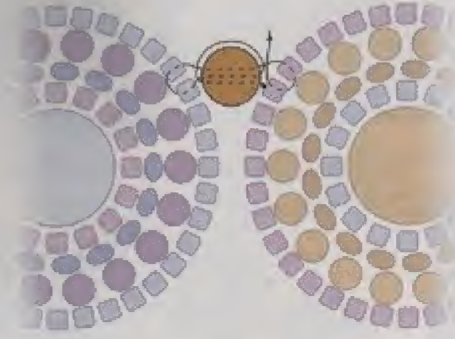


FIGURE 7

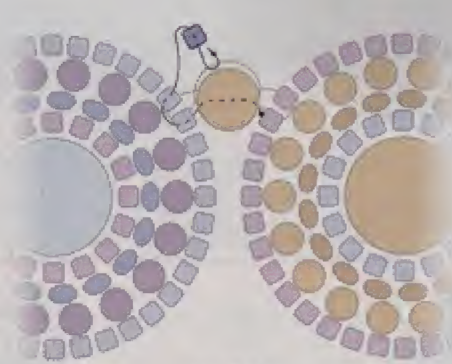


FIGURE 8

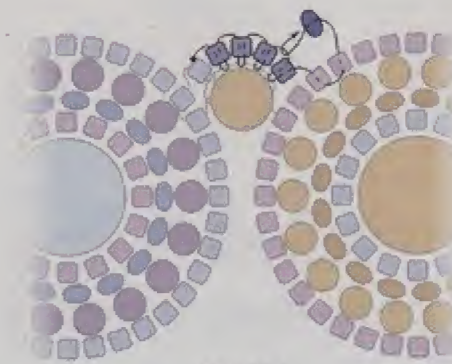
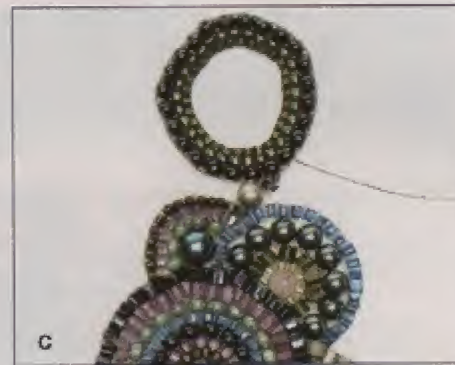
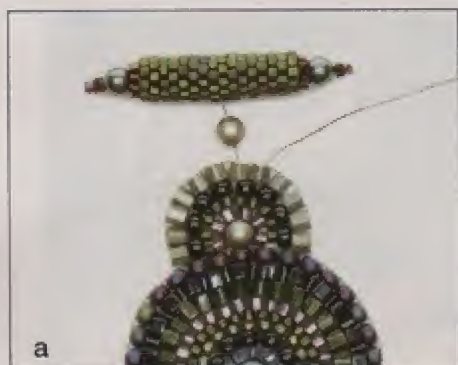


FIGURE 9



picot with the 15's. Sew through the toggle bar, and repeat on the other end. Retrace the thread path several times, and exit between two cylinders in the center of the toggle bar.

[5] Pick up a 4 mm, and sew through a bead in the outer round of an end circle (photo a). Retrace the thread path to secure the join, and end the thread.

Toggle loop

[1] On 2 yd. (1.8 m) of thread, work in ladder stitch (Basics) to make a strip of 30 cylinders. Join the ends to form a ring (Basics).

[2] Work three rounds of circular brick stitch using any beads desired,

and exit a bead in the outer round.

[3] Pick up a 4 mm, and sew through a bead in the outer round of each of two end circles where the circles meet (photo b). Retrace the thread path to secure the join, and exit the next bead in the outer round of the toggle loop.

[4] Pick up three 15's, and sew through the next two beads in the outer round, making a picot (photo c). Repeat around the edge of the toggle loop, then sew through the 4 mm and repeat around the outer edge of the bracelet, adding picots to all the exposed outer rounds. End the thread. ●

Laura Zeiner has been beading for about 10 years. She lives and teaches in Austin, Texas, in the U.S., with her husband, John, a calico cat named Millibob, and Ginger, her spoiled-rotten shelti. In her spare time, Laura trains for triathlons. Contact Laura at laurazeiner@yahoo.com, or visit sticklizarddesigns.etsy.com or sticklizarddesigns.blogspot.com.

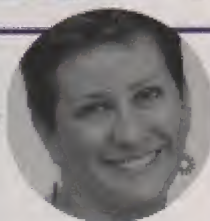


Photo by Tom Merck



Bonus Earrings

Dripping with an abundance of copper-coated leaves, this lovely lariat is the perfect autumn accessory.

Fall *fascination*

TUBULAR HERRINGBONE
STITCH / FRINGE

Copper-dipped leaves contribute an authentic fall motif to this vine-like lariat

designed by **Babette Borsani**

Free-form fringe clusters disguise a branching herringbone rope — a stylishly practical way to taper the thickness of this lush lariat.

step by step

Lariat

Herringbone rope

[1] On a comfortable length of thread, use 8° seed beads to work a row of ladder stitch (Basics, p. 88) eight beads long, leaving a 6-in. (15 cm) tail. Join the ends of the ladder to form a ring (Basics), and exit the first bead.

[2] Working in tubular herringbone stitch (Basics), stitch five rounds using 8°s.

[3] Continue stitching rounds using 6°

seed beads, 8°s, and 11° seed beads to create a bumpy texture in the rope (photo a). End and add thread (Basics) as needed.

[4] When the herringbone rope is about 7 in. (18 cm) long, reduce the four-stitch rope to a three-stitch rope: Begin by adding two beads for the first stitch. Skip two columns, and sew up through the top 8° in the following stack (photo b). Work two more stitches to complete the round. You will return to the two columns you

skipped to stitch a branch after you have completed the herringbone rope.

[5] Continue stitching three-stitch rounds for 3–5 in. (7.6–13 cm). Reduce the three-stitch rope to a two-stitch rope as in step 4.

[6] Continue stitching two-stitch rounds for another 9 in. (23 cm).

[7] Repeat steps 3–6 to complete the other half of the herringbone rope.

Branches

[1] Add a new thread near a point where you reduced the beadwork from four stitches to three, and exit a bead in the skipped stitch. This stitch will be referred to as the base stitch.

[2] Pick up four 8°s, and sew through both beads of the base stitch to form a ring (photo c), then sew through the first bead just added. This ring will be the basis for a new herringbone tube.

[3] Pick up two 8°s, and sew through the next two beads in the ring (photo d). This is the first herringbone stitch in the



EDITOR'S NOTE:

For a budget-friendly option to copper-coated leaves, try using leaf dangles made from shells, as shown at right. Other options include resin leaves, Czech pressed-glass leaves, and base metal charms or stampings. — Julia



branch. Pick up two 8's, and sew through the fourth bead in the ring and the first bead in the base stitch (photo e). Pick up two 8's, and sew through the next bead in the base stitch and the top two beads in the first herringbone stitch (photo f).

[4] Working off the beads added in step 3, continue in herringbone for the desired number of rounds. If you want, taper the branch by replacing the 8's with 11's, and then the 11's with 15° seed beads for four or five rounds.

[5] Sew back to the reduction point, and secure the unattached part of the first round of the branch to the rope.

[6] Repeat steps 1–5 at the remaining reduction points.

Embellishments

Enhance the ends of the rope and branches, the column reduction points, and any other desired spots using one or more of the following embellishments.

Surface embellishment

Pick up a combination of five to nine seed beads and crystals, and sew through a bead in the herringbone rope to create a ridge (photo g). Repeat as desired, altering bead counts to your liking.

Fringe

Pick up a combination of seed beads, rondelles, pearls, or bicones, ending with one or three B 11's. Skip the B 11's, and sew back through the rest of the fringe beads and into the rope (photo h). Repeat as desired, altering bead counts to your liking.

Leaf-shaped fringe

[1] Pick up four to 15 A 11's and 11 B 11's, skip the end B 11°, and sew back through the second-to-last B 11° (figure 1, a–b). Pick up nine B 11's, and sew back through the last two A 11's picked up in this stitch (b–c).

[2] Pick up two A 11's and 11 B 11's, skip the end B 11°, and sew back through the second-to-last B 11°. Pick up nine B 11's, and sew back through the two A 11's picked up in this stitch and the next two A 11's in the stem (c–d).

[3] Repeat step 2 to fill the stem with leaves (d–e), substituting a 3 or 4 mm bicone crystal as the next-to-last bead, if desired, and altering bead counts to your liking.

Tendrils

Pick up a repeating pattern of a 15° and a B 11° until you have the desired length,

and end with a 15°. Skip the end 15°, and sew back through only the 11's (figure 2). Tighten the thread to make the tendril curl (photo i). Sew into the herringbone rope, and tie a half-hitch knot (Basics).

Pearl "berry" cluster

[1] Pick up five to 10 8's, two or three 15's, a pearl, and two or three 15's, and sew back through the last 8° (photo j).

[2] Pick up two or three 15's, a pearl, and two or three 15's, and sew back through the next 8°. Repeat to add one or more loops to each 8° in the stem, altering bead counts to your liking.

Leaf dangle fringe

Pick up two to four 8's, five to nine A 11's, a leaf, a rondelle, and five to nine A 11's, and sew back through the 8's (photo k). Sew into the branch, and exit another column. Repeat as desired to add more leaves, altering bead counts to your liking.

Earrings

[1] On 1 yd. (.9 m) of thread, pick up an 8° seed bead, five 11° seed beads, a leaf, and five 11's. Sew through the 8° to form a loop (figure 3, a–b).

[2] Pick up eight 11's, and sew through



FIGURE 1



FIGURE 2

the 8° again to form a loop above the first loop (b-c). Sew through the beads of the lower loop to exit an 11° on the front of the leaf (c-d).

[3] Working as in "Embellishments: Tendril," pick up a repeating pattern of an 11° and a 15° seed bead 11 times, then sew back through the 11°. Pull tight to make the strand curl. Sew through the next 11° on the front of the leaf.

[4] Repeat step 3 twice, substituting a 3 mm or 4 mm crystal for the last 11° on one of the tendrils, if desired.

[5] Sew through the 8° and the loop of 11°s above it, and end the threads (Basics, p. 88).

[6] Open a 4 mm jump ring (Basics), attach the top loop of 11°s and the loop of an earring finding, and close the jump ring.

[7] Make a second earring. •



FIGURE 3

materials

both projects

- nylon beading thread, size D
- beading needles, #12

lariat 46 in. (1.2 m)

- 28-35 25-51 mm one-hole copper-coated leaves (Shipwreck Beads, shipwreckbeads.com)
- 2-3 16-in. (41 cm) strands 5-7 mm pearls
- 30-35 6 mm crystal rondelles
- 70-85 3-6 mm bicone crystals
- 10-15 g 6° seed beads
- 75-90 g 8° seed beads
- 11° seed beads 5-10 g color A 5-10 g color B
- 3-5 g 15° seed beads

pair of earrings

- 2 25-30 mm one-hole copper-coated leaves
- 2 3-4 mm crystals
- 2 8° seed beads
- 1 g 11° seed beads, color A or B
- 1 g 15° seed beads
- 2 4 mm jump rings
- pair of earring findings
- 2 pairs of pliers

To find a bead store, visit BeadShopFinder.com.

Babette

Borsani of

Savannah, Ga.,

in the U.S., has

been beading for

about six years. She made this

necklace, which was inspired by

the glorious fall colors she saw on


a trip to western Pennsylvania,

with some of the first seed beads

she ever purchased. Contact

Babette at borsani@att.net.



 Lariats are an ever-popular necklace style. To make more lariats, visit BeadAndButton.com/projects and search on the word "lariat."

RIGHT-ANGLE WEAVE Pearls and pagodas

Subtle structures define a
right-angle weave band

designed by **Cathy Lampole**

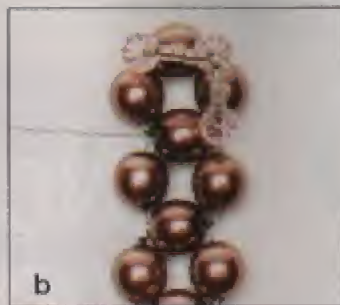
Muted colors and seed
bead embellishments
lend a delicate look to
these sturdy bracelets.

materials

bracelet 7½ in. (19.1 cm)

- 58 6 mm pearls
- 44 3 mm pearls
- 76 4 mm bicone crystals
- 5–7 g 15° Japanese seed beads
- clasp
- nylon beading thread, size D
- beading needles, #12

To find a bead store, visit
BeadShopFinder.com.



Right-angle weave provides all sorts of opportunities for embellishments. I took full advantage of this in my bracelet, building up from the base row and filling all the spaces in between!

stepbystep

[1] On 3 yd. (2.7 m) of thread, leave a 6-in. (15 cm) tail, and use 6 mm pearls to make a right-angle weave strip (Basics, p. 88) that is 19 stitches long.

[2] With the thread exiting the end 6 mm in the last stitch, pick up a 4 mm bicone crystal, five 15° seed beads, and a 4 mm. Sew through the end 6 mm and the first 4 mm again (photo a).

[3] Working in right-angle weave, pick up five 15°s and a 4 mm, and sew through the next 6 mm in the stitch, the 4 mm your thread just exited, the five 15°s and 4 mm just added, and the next 6 mm in the stitch (photo b).

[4] Pick up a 4 mm and five 15°s. Sew through the previous 4 mm and 6 mm, through the next 6 mm in the stitch, and the adjacent 4 mm that was added in step 2 (photo c).

[5] Pick up five 15°s, and sew

through the 4 mm added in the previous stitch, the 6 mm below the 15°s just added, the next 4 mm, and the first four 15°s of the set just added (photo d).

[6] Pick up five 15°s, and sew through the last three 15°s your thread exited at the start of this step and the center three 15°s in the next stitch (photo e).

[7] Pick up four 15°s, and sew through the end 15° in the previous stitch, the center three 15°s your thread just exited, and the center three 15°s in the next stitch. Repeat.

[8] Sew through the end 15° in the first stitch, pick up three 15°s, and sew through the end 15° in the last stitch and the three center 15°s your thread just exited. Step up through the first three 15°s in the new stitch (photo f).

[9] Pick up a 15°, and sew through the center 15° in the next stitch. Repeat three more times (photo g). Retrace

the thread path through the top ring of 15°s, and sew through the beadwork to exit the 6 mm connecting the next right-angle weave stitch.

[10] To work each subsequent "pagoda," exit the connecting 6 mm, and repeat steps 2–9, ending and adding thread (Basics) as needed. End with at least 1 yd. (.9 m) of thread.

[11] To attach the clasp, exit an edge 6 mm in the last stitch. Pick up two 3 mm pearls, three 15°s, half of the clasp, and three 15°s. Sew back through the two 3 mms and the end 6 mm (photo h). Pick up two 3 mms and three 15°s, sew through the same half of the clasp, and pick up three 15°s. Sew back through the two 3 mms, retrace the thread path several times, and exit an edge 6 mm next to the end 6 mm.

[12] Pick up a 3 mm, and sew through the next 6 mm on the same edge (photo i). Repeat along this edge until you reach the last 6 mm. Sew through the end 6 mm, and repeat step 11 to attach the other half of the clasp on this end. Then continue adding 3 mms along the remaining edge. End the threads. •



Cathy Lampole owns the bead shop *That Bead Lady* in Newmarket, Ontario, Canada. Contact Cathy at thatbeadlady.com.



KUMIHIMO / SPIRAL ROPE

Come together

Weave a spiral rope through a braided cord to set off an art-glass bead

designed by **Lisa Phillips**

EDITOR'S NOTE: You can use 20-gauge wire instead of 14-gauge to hang the focal bead, as shown here. Make a hook at the end, string the focal bead and a few spacers, and make a wrapped loop (Basics). After joining the spiral rope and braid, add a new thread (Basics) at the middle of the spiral rope, and sew the loop to the beadwork. Cover the join with fringe. Art-glass bead by Cathy Lybarger, aardvarkartglass.net. – *Julia*



FIGURE 1

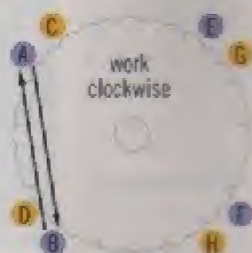


FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

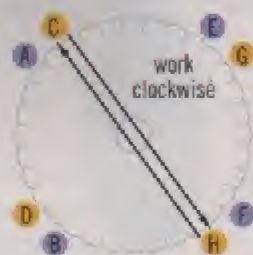


FIGURE 6

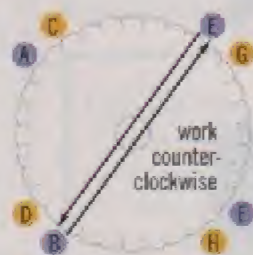


FIGURE 7

If you love kumihimo and are looking for a new way to incorporate it into your beadwork, look no further. This clever combination of braiding and stitching fits the bill.

step○step

Kumihimo ladder rope

I learned this rope from Jacqui Carey's book *Beads and Braids*. It creates a flat rope that has openings in it, like the gaps between the rungs of a ladder.

[1] Cut two 1½-yd. (1.4 m) pieces of each type of cord, for a total of four cords. Wind each end of each cord around a bobbin, leaving 10–12 in. (25–30 cm) between the bobbins.

[2] Position the two style A cords on the marudai or kumihimo disk so they are perpendicular and cross in the middle (photo a). Move one notch to the right, and position the two style B cords so they are perpendicular and cross in the middle (photo b). Tie or twist a piece of scrap cord or wire around the middle of all four cords where they cross. Attach your counterweight to the cord or wire.

[3] Position the marudai or disk so the cords are arranged as in figure 1. The cord positions are indicated by a letter, and you will always work with the

cords in pairs: A and B, C and D, E and F, and G and H for the sides; and C and H and B and E for the rungs. If you are working on a marudai, grasp the first cord mentioned with your right hand



materials

necklace 18 in. (46 cm)

- lampworked focal bead
- 48 4–6 mm Czech glass beads, color C
- 12–15 4–6 mm Czech glass beads in each of 2 colors: D and E
- 5 g 8° seed beads, color A
- 3 g 8° seed beads, color B
- 5 g 11° seed beads
- 3 g 15° seed beads
- clasp
- 2 cones or bead caps
- 3 in. (7.6 cm) 14-gauge wire
- Fireline 6 or 8 lb. test
- 3 yd. (2.7 m) fiber cord in each of 2 styles
- beading needles, #12
- anvil or bench block
- G-S Hypo Cement
- hammer
- marudai or kumihimo disk with 8 bobbins and counterweight
- metal file
- scrap wire or cord
- roundnose pliers
- wire cutters

To find a bead store, visit BeadShopFinder.com.



A playful bead by Melanie Moertel, melaniemoertel.com, makes a great focal piece for this necklace.

and the other cord with your left hand, and move them simultaneously in the direction indicated for that movement. If you're working with a disk, pick up the first cord of the pair, move it in the direction indicated to the new position, then pick up the second cord, and move it in the direction indicated to the new position. Begin the ladder rope as follows:

Movement 1: Working clockwise, move cord A to the cord B position, and move cord B to the cord A position (figure 2).

Movement 2: Working counterclockwise, move cord D to the cord C position, and move cord C to the cord D position (figure 3).

Movement 3: Working clockwise, move cord E to the cord F position, and move cord F to the cord E position (figure 4).

Movement 4: Working counterclockwise, move cord H to the cord G position, and move cord G to the cord H position (figure 5).

[4] Repeat movements 1–4 three times. This creates two parallel braids that form the sides of an opening.

[5] Make a ladder rung as follows:

Movement 5: Working clockwise, move cord C to the cord H position, and move cord H to the cord C position (figure 6).

Movement 6: Working counterclockwise, move cord B to the cord E position, and move cord E to the cord B position (figure 7).

[6] Repeat movements 5 and 6 twice.
[7] Continue as in steps 3–6 until the braid is 18 in. (46 cm). Remove the braid from the marudai or disk, and tie the ends together with a tight square knot (Basics, p. 88). Cut the cords close to the knot, apply glue to the knot, and set the braid aside.

Spiral rope

[1] On 2 yd. (1.8 m) of Fireline, leave an 8-in. (20 cm) tail, and pick up four color A 8° seed beads, a 15° seed bead, two 11° seed beads, a color B 8° seed bead, two 11°s, and a 15°. Sew through the 8°s again (photo c). The As are the core beads and the rest of the beads form a loop. Flip the loop to the left.

[2] Pick up an A, a 15°, two 11°s, a B, two 11°s, and a 15°, and sew through the top three As from the previous stitch and the A just added (photo d). Pull tight to create a new loop, and flip it to the left so it sits on top of the previous loop. This bead sequence will be referred to as pattern 1.

[3] Repeat step 2 13 times to make a pattern 1 segment with 15 loops.

[4] Continue in spiral rope for three stitches, but pick up the following beads, which will be referred to as pattern 2:

First stitch: an A, a 15°, an 11°, a color C 4–6 mm Czech glass bead, an 11°, and a 15°.



Second stitch: an A, a 15°, an 11°, a color D 4–6 mm Czech glass bead, an 11°, and a 15°.

Third stitch: an A, a 15°, an 11°, a color C 4–6 mm Czech glass bead, an 11°, and a 15°.

[5] Work pattern 1 for four stitches.

[6] Continue in spiral rope for three stitches as in pattern 2, but substitute a color E 4–6 mm Czech glass bead for each D. This bead sequence will be referred to as pattern 3.

[7] Work four pattern 1 stitches.

[8] Work a repeating sequence of three

pattern 2 stitches, four pattern 1 stitches, three pattern 3 stitches, and four pattern 1 stitches until you have 12 sets of both pattern 2 and pattern 3. End the rope with a total of 15 pattern 1 stitches. Do not end the thread.

Assembly

[1] Cut a 3-in. (7.6 cm) piece of 14-gauge wire. Place one end on the anvil or bench block, and hammer the end ¼ in. (3 mm) to flatten it (photo e). Use a metal file to smooth the edges.

[2] String the focal bead on the wire, then place the other end of the wire on the anvil or bench block, and hammer it flat, being careful not to hit the focal bead. Smooth the end with the file.

[3] Use the widest part of your round-nose pliers to turn the end of the wire into a large loop (photo f).

[4] Center the pendant on the braid (photo g).

[5] Weave the spiral rope through the openings in the braid (photo h) until they

are completely intertwined. Sew each end of the spiral rope to the ends of the braid.

[6] On one end, pick up a cone, an 8°, a 4–6 mm Czech glass bead, seven 15°, and half of the clasp. Sew back through the 4–6 mm, the 8°, and the cone, and sew into the end of the braid (photo i). Retrace the thread path to secure the clasp connection, and end the thread (Basics). Repeat at the other end. •

Watch a video demonstrating the braiding and weaving for this project at BeadAndButton.com/videos.

Lisa Phillips

has been beading for 12 years and especially enjoys pairing beads and fiber. Her current obsession is bead knitting. Contact Lisa at beadwoman@hotmail.com.



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Bonus Earrings



PEYOTE STITCH / NETTING

Rivoli

Use two versatile stitches to create an elaborate necklace and a classic bracelet

designed by Carolyn Cave

twist

Stitch up a winning combination of netting and peyote stitch while capturing six rivolis as a centerpiece for this stunning necklace. The peyote design twists and turns throughout the necklace and can be adapted to make a matching bracelet. Fashion a pair of earrings to round out the set.

step by step

Necklace

Rivoli centerpiece

[1] On 1 yd. (.9 m) of Fireline, pick up a repeating pattern of a color A 11° seed bead and five color A 15° seed beads eight times. Sew through the first A 11° and three A 15°s to form a ring, leaving a 12-in. (30 cm) tail (figure 1, a-b).

[2] Pick up four A 15°s, and sew

through the center A 15° in the next group of five 15°s (b-c). Repeat around (c-d). Retrace the thread path through the center ring, and sew through the beadwork to exit an A 11° in the original ring. Do not end the thread.

[3] Using the tail, pick up five A 15°s, and sew through the next A 11° in the ring. Repeat around, and step up through the first three A 15°s (figure 2, a-b).

[4] Pick up three A 15°s, and sew

through the center A 15° in the next stitch. Using medium tension, repeat around the ring (b-c). Place a color A rivoli face down into the netting, and retrace the thread path through the center ring, pulling tight. End the tail (Basics, p. 88), but not the working thread.

[5] Repeat steps 1-4 to make a total of six rivoli components, using color A seed beads with color A rivolis and color B seed beads with color B rivolis.

Peyote fans

[1] Using the working thread of a rivoli component, pick up five B 15°s, and sew through the next 11° in the ring. Repeat (figure 3, a-b).

[2] Pick up a color B cylinder bead, and sew back through the last B 15° picked up. Using B cylinders, work back across the row in peyote stitch (Basics and b-c). For the last stitch, pick up a B cylinder, and work an odd-count turn (Basics and c-d). Work a row of B cylinders, then work a row of B 11°s with an odd-count turn. Work another row of B 11°s (d-e).

[3] Sew through the beadwork to exit the next 11° in the original ring. Pick up five color A 15° seed beads, and sew through the next A 11° in the ring. Repeat three times (figure 4, a-b).

[4] Repeat step 2, but use color A cylinders and 11°s instead of Bs (b-c).

[5] Pick up an A 15°, a color A 6 mm



FIGURE 1

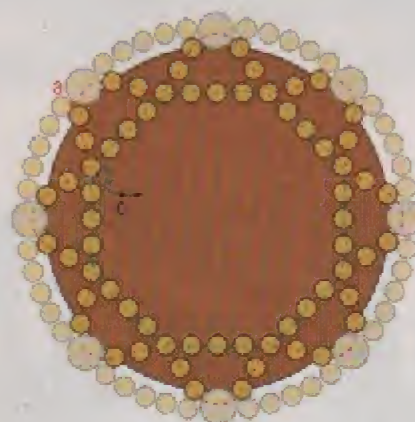


FIGURE 2

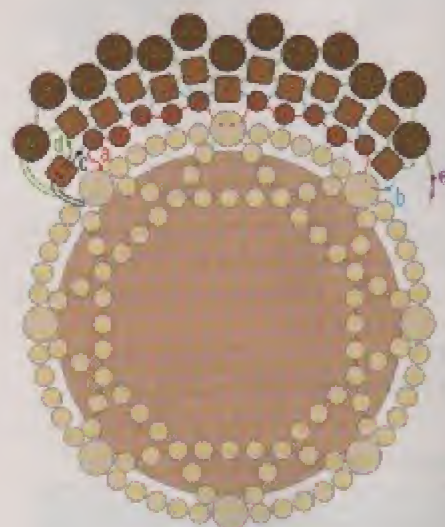


FIGURE 3

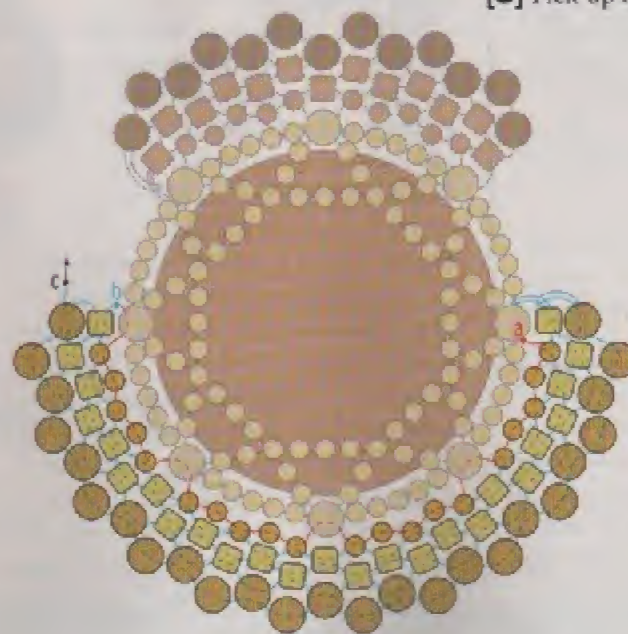


FIGURE 4

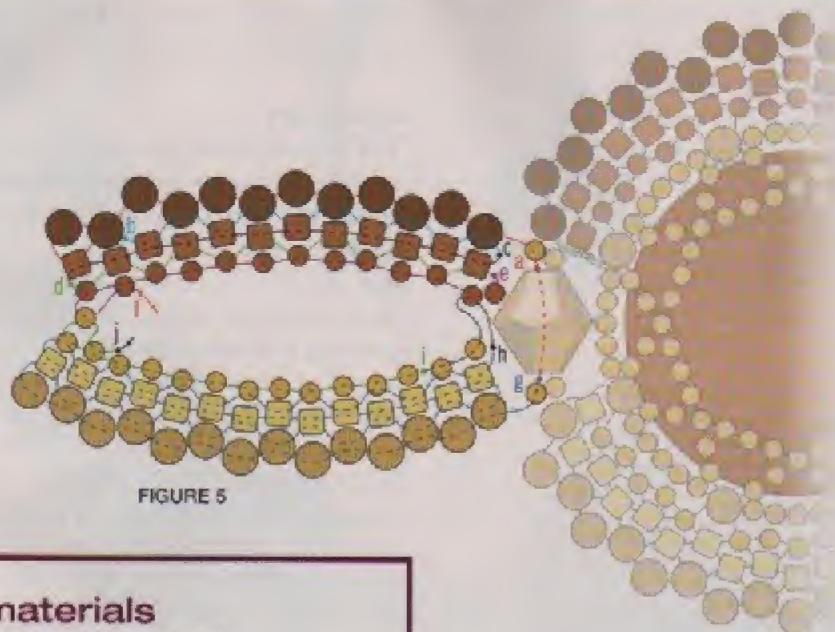


FIGURE 5

materials

necklace 17 in. (43 cm)

- 3 14-mm rivolis in each of 2 colors: A, B
- 9 6-mm bicone crystals, color A
- 10 6-mm bicone crystals, color B
- 134 2-mm round crystals in each of 2 colors: A, B
- 5 g 11° cylinder beads in each of 2 colors: A, B
- 5 g 11° seed beads in each of 2 colors: A, B
- 5 g 15° seed beads in each of 2 colors: A, B
- clasp
- Fireline 6 lb. test
- beading needles, #12
- bobbins

bicone crystal, and an A 15°. Sew through the opposite B 11°. Sew through the edge B 11°s on the top fan. Pick up a B 15°, a color B 6 mm bicone crystal, and a B 15°, and sew through the edge A 11°s on the bottom fan (photo a).

[6] Work steps 1–5 with the remaining five rivolis, alternating colors A and B,

but in step 5 sew through an existing 6 mm from the previous component instead of picking the first one up (photo b).

Neck straps

[1] Attach a stop bead (Basics) at the center of 3 yd. (2.7 m) of Fireline. Wind half of the thread on a bobbin. Sew through an end 6 mm of the centerpiece.

[2] Pick up an A 15° and 12 B 11°. Pick up a B cylinder, skip a B 11°, and sew back through the next B 11° (figure 5, a–b). Continue in peyote to complete the row using B cylinders (b–c). Work a second row of B cylinders (c–d). Work a row using B 15°s (d–e). In the first stitch of the next row, pick up two B 15°s, then complete the row using one B 15° per stitch. Work one stitch using an A 15° as if to begin a new row (e–f). Do not complete the row, but zigzag through the end of the crescent to exit the end B 11°.

[3] Pick up a B 15° and a B 6 mm (photo c). Attach a stop bead, and wind

the thread on a bobbin to keep it out of the way.

[4] Remove the bobbin and stop bead from the other half of the thread. Pick up an A 15°, 14 A 11°, and an A cylinder. Skip the last A 11°, and sew through the next. Continue in peyote to complete the row using A cylinders. Work another row using A cylinders. Work a row using A 15°s (g–h). For the last row, sew through the second B 15° of the first stitch in the last complete row of the opposite crescent. Pick up an A 15°, and sew through the next A 15° in the previous row (h–i). Complete the row using A 15°s. Sew through the edge A 15° added on the opposite crescent (i–j). Zigzag through the end of the crescent to exit the end A 11°.

[5] Pick up an A 15°. Remove the stop bead added after the 6 mm in step 3, and sew through the 6 mm so the threads exit it in opposite directions.

[6] Repeat steps 2–5, alternating colors A and B and ending and adding thread (Basics) as needed, for a total of six pairs of crescents, but don't add the 15° to connect the end of the last pair of crescents. Instead, exit the end 15° on each crescent, and pick up an A 15° with each thread. With both threads together, pick up an A 6 mm.

[7] Pick up three B 15°s, half of the clasp, and three B 15°s. Sew back through the A 6 mm, retrace the thread path, and end the thread. Retrace the thread path using the other thread, and end the thread.

[8] Repeat steps 1–7 on the other side of the necklace, alternating colors.

Crystal embellishment

[1] Center 2 yd. (1.8 m) of Fireline in the clasp loop at one end. With both thread ends, sew through the 6 mm.

With one thread, zigzag through the end beads of an end crescent to exit the first edge 11°, with the needle exiting toward the centerpiece.

[2] Pick up a color A or B 2 mm round crystal to match the 11° your thread is exiting, and, working in peyote, sew through the next up-bead. Continue along the edge, adding one 2 mm per stitch. Sew through the 6 mm and the next two edge beads on the inner edge of the next crescent. Continue in peyote, adding a 2 mm for each stitch, and alternating between colors A and B to match the edge beads.

[3] When you reach the centerpiece, continue in the same manner, but pick up a matching 15°, a 2 mm, and a 15° for each stitch. Switch back to one

2 mm per stitch when you reach the other neck strap. End the thread.

[4] With the other thread, repeat to complete the remaining edges, and end the thread.

Earrings

[1] To make earrings, follow steps 1–5 of “Necklace: Rivoli centerpiece” using 18 in. (46 cm) of thread.

[2] On the working thread, pick up 11 A or B 15° seed beads, and sew through the 11° your thread exited at the start of this step. Reinforce the loop, and end the thread (Basics, p. 88).

[3] Open the loop of an earring finding (Basics), and attach the loop of 15°. Close the loop.

[4] Make a second earring.

Carolyn Cave

loves creating and experimenting with new designs, bead colors, and textures. Contact her at (403) 782-7365, or e-mail her at carton@nucleus.com.



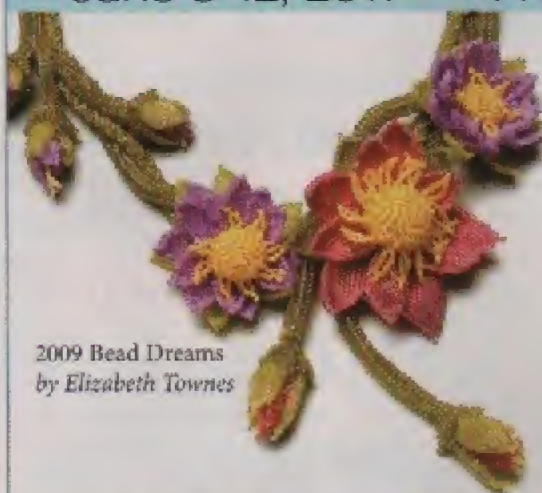
Bracelet

To make a bracelet, follow steps 1–7 of “Necklace: Neck straps” for a total of seven pairs of crescents, but pick up 14 11°s in step 2 so both crescents are the same length. •



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P18014

WIREWORK

Beaded clusters

materials

necklace 20 in. (51 cm)

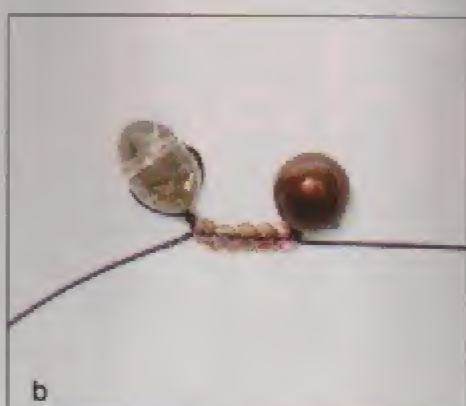
- 140–180 4–10 mm assorted glass beads, crystals, and pearls
- 5–7 g 8° seed beads
- 5–7 g 8° seed beads
- 5–7 g 11° seed beads
- toggle clasp
- 6½ yd. (5.9 m) 24-gauge wire
- 4 crimp beads
- 4 crimp covers (optional)
- flexible beading wire, .018–.020
- chainnose pliers
- crimping pliers
- roundnose pliers
- wire cutters

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Mix colors and finishes for a refreshing blend
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Create a bead soup with beads in pleasing shapes, sizes, and colors for a necklace that displays beauty and variety. Choose craft wire in a color that coordinates with the beads, or use a precious-metal wire that will stand out.

stepbystep

Focal cluster

[1] Cut a 5-ft. (1.5 m) piece of 24-gauge wire, and fold it in half. String a 4–10 mm bead, and twist the wire together three times (**photo a**).

[2] On one side, string three to seven 6°, 8°, and/or 11° seed beads and a 4–10 mm bead. Twist the wire around the base of the 4–10 mm bead (**photo b**).

[3] Repeat step 2 seven times for a total of eight units.

[4] Fold the beaded portion of wire in half, and twist the beaded wire together to form a cluster. Bend the larger beads to one surface to create the front of the necklace. This allows the seed beads to serve as the background support structure (**photo c**).

[5] Weave the unbeaded wire through the bead cluster to exit the opposite end, and repeat steps 2–4.

[6] Twist the unbeaded wire ends around beads in both clusters to

hold the clusters together (**photo d**).

[7] On one wire, repeat steps 2–4. Weave the working wire around the beads in the new cluster and the previous cluster to connect the clusters together (**photo e**). Repeat to the end of the wire, and weave the tail into the beadwork.

[8] Repeat step 7 on the remaining wire.

[9] Cut a 5-ft. (1.5 m) piece of 24-gauge wire, and weave one end into the beadwork to anchor the wire. Continue adding bead clusters as before.

[10] Repeat step 9 on the other side of the beadwork. If needed, continue cutting new wire and adding bead clusters on alternating sides of the original cluster until the bead clusters measure about 6 in. (15 cm) or your desired length.

Bridging clusters

[1] Cut an 18-in. (46 cm) piece of 24-gauge wire, and fold it in half. String it through an end loop of the focal cluster, and twist the wire together (**photo f**).

[2] On each half of the wire, make five to seven units as in steps 2 and 3 of “Focal cluster.” Twist the beaded units together (**photo g**). Bend the large beads to the front of the necklace.

[3] Repeat steps 1 and 2 on the remaining end of the focal cluster.

[4] Cut a 20-in. (51 cm) piece of 24-gauge wire to reinforce the structure of the necklace. Leaving a 2-in. (5 cm) tail, weave the wire through the bead clusters from one end of the necklace to the other. Add beads to conceal the wire as desired.

[5] On one end, twist the tails of the beaded clusters and the reinforcing wire together (**photo h**). With all three wires twisted together, make a plain or wrapped loop (Basics, p. 88). Repeat on the other end.

Assembly

[1] Cut an 8-in. (20 cm) piece of beading wire. String a crimp bead, six 11° seed beads, and the loop of

DESIGNER'S NOTE:

String your beads in a random order for an organic look.



Use dark craft wire with moody shades for an evening look.

a bridging cluster. Go back through the crimp bead, and crimp it (Basics).
[2] Determine the final length of your necklace, and subtract the length of the clasp and focal and bridging clusters. Divide the remainder in two, and string assorted 4–10 mms and seed beads to that length.

[3] String a crimp bead and half of the clasp. Go back through the crimp bead and the next few beads. Crimp the crimp bead, and trim the wire. If desired, close a crimp cover over each crimp with chainnose pliers.

[4] Repeat steps 1–3 on the remaining end. ●



Jean Ann

Reeves has been beading most of her life, beginning with stringing buttons from her mother's button box. She still has the box and a few strands of the carefully strung buttons. Contact her by e-mail at buyalot6@aol.com, or view her website, etsy.com/shop/jewelrygeniebyjean.



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the coming season

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materials

necklace 20 in. (51 cm)

- 7 30–40 mm Lucite leaves
- 7 26–30 mm Lucite flowers
- 35–40 14–30 mm Lucite leaves
- 25–30 7–26 mm Lucite flowers
- 11–13 g 6^o seed beads, color A
- 1–2 g 8^o seed beads, color B
- 2–3 g 11^o seed beads, color B
- 2–3 g 11^o seed beads, color C

- 2–3 g 11^o seed beads, color D
- lobster claw clasp
- 4 5–6 mm jump rings
- nylon beading thread
- beading needles, #12 or #13
- 2 Bead Stoppers
- 2 pairs of pliers

Necklace kit available from Nostalgia Beads, www.nostalgia beads.com.



Having worked as a florist for many years, I find that most of my designs reflect my love of flowers and foliage. These Lucite flowers bunch beautifully around your neck, and their featherlight drape won't weigh you down.

stepbystep

[1] On 32 in. (81 cm) of thread, attach a Bead Stopper, leaving a 6-in. (15 cm) tail. String 6^o seed beads for the desired necklace length, and attach a Bead Stopper, leaving at least 6 in. (15 cm) for the second tail.

[2] Tie a 1-yd. (.9 m) length of thread to the center of the beaded strand with an overhand knot (Basics, p. 88).

[3] Using one end of the thread, pick up one to three 8^o or 11^o seed beads, a 26–30 mm flower, a 7–26 mm flower, and one to three seed beads. Sew back through the flowers and the first seed beads picked up (photo a), then sew through the next 14 6^os on the strand.

[4] Working as in step 3, attach three more flowers to one side of the central flower, varying the size, number, and color of seed beads picked up. Using the

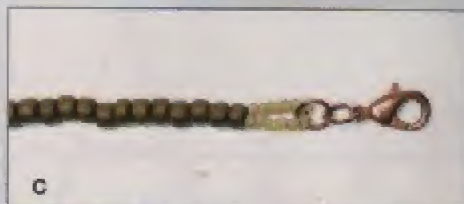
other end of the thread, attach three more flowers to the other side. With each end of the thread, sew through the remaining 6^os on the strand, and secure the tails with the Bead Stoppers.

[5] Repeat step 2.

[6] With one end of the thread, exit a 6^o a few beads away from the central flower. Pick up three to five seed beads, a 30–40 mm leaf, and two to four seed beads. Sew back through at least one of the first seed beads picked up (photo b), then sew through the 6^os to exit one or two beads from the next flower.

[7] Working as in step 6, and using both ends of the thread, attach a leaf for each flower, varying the size, number, and color of seed beads picked up. With each end of the thread, sew through the remaining 6^os on the strand, and secure the tails with the Bead Stoppers.

[8] Repeat step 2, and randomly attach



sewing through the same loop of beads. Repeat on the other end of the necklace. **[10]** On one end, open a jump ring (Basics), and attach the beaded loop. Close the jump ring. Attach a second jump ring and a lobster claw clasp (photo c). On the other end of the necklace, attach two jump rings. •

DESIGNER'S NOTES:

- Before attaching the smaller flowers and leaves, divide them into two groups of roughly the same number and size. Then divide the groups in half again. Attach one group to half of the necklace at a time so that the overall look of the piece is balanced.
- You can mix up the colors of the flowers and leaves, or gradate the colors along the length of the necklace.
- If you find a floppy flower or leaf, try sewing through it again for added stability. Or add a smaller flower, leaf, or loop of seed beads behind it.

EDITOR'S NOTE:

If you don't have Bead Stoppers, you can attach a stop bead (Basics, p. 88) for each thread in the beaded strand. – Stacy

the smaller flowers along the strand. Repeat to attach the smaller leaves. End these threads (Basics).

[9] Test the necklace for fit, and add or remove 6's if necessary. On one end, remove the Bead Stopper. With one tail, pick up 12–15 11° seed beads, sew back into the beaded strand, and end the thread. Repeat with the remaining tails,

Maria Kirk of Nottingham, England, has been designing and selling kits for more than 15 years. In 1999, one of her beaded ornaments was selected to adorn the Royal Christmas Tree at Buckingham Palace, and in 2007 she designed a necklace kit to be sold in aid of the Royal British Legion. Contact Maria at 0044-1773-712240 or maria@nostalgiaribbon.com, or visit her website, www.nostalgiaibeads.com.



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Nuts for peyote

Turn a handful of hardware into a compelling and fun easy-to-stitch bracelet.

designed by **Marilyn Mullins**

materials

bracelet 7 in. (18 cm)

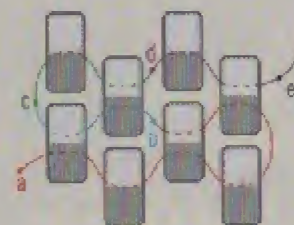
- 125–135 5 x 2 mm stainless steel hex nuts (item #FA-268-2829, greenboatstuff.com, 866-535-1610)
- 6 11° seed beads
- toggle clasp with perpendicular loops or extra jump rings
- Fireline 10 lb. test
- beading needles, #10



stepbystep

[1] On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics, p. 88), leaving a 6-in. (15 cm) tail. Pick up four hex nuts.

[2] Working in flat even-count peyote stitch (Basics), pick up a nut, skip a nut, and sew back through the next nut (figure, a–b). Repeat (b–c).



FIGURE

[3] Pick up a nut, and sew through the next nut in the previous row (c–d). Repeat to complete the row (d–e), keeping your tension as tight as possible. The stitching may feel a bit loose at this point, but don't worry — you'll reinforce the bracelet later to tighten it up.

[4] Continue as in step 3 until the band is about ½ in. (1.3 cm) short of the desired length. Retrace the thread path through the entire band to tighten it up. This may shorten the band a bit, so check the fit, and add rows if necessary. Remove the stop bead, and end the threads (Basics).

[5] Add 12 in. (30 cm) of Fireline (Basics) at one end, and exit between the nuts in the end row. Pick up three 11° seed beads and the toggle loop, and sew through the next two nuts (photo).



Retrace the thread path through a few end rows and the toggle loop connection several times, and end the thread. Repeat at the other end with the toggle bar, adding a jump ring or two if needed to allow the toggle bar to pivot. •



DESIGNER'S NOTES:

- Make the band wider by starting with six or eight nuts instead of four.
- Make a slip-on bracelet by omitting the clasp and zipping up the ends (Basics). For this bracelet, I used size 6-32 hex nuts.

EDITOR'S NOTE:

Shopping for hex nuts can be confusing because they are sized and classified according to the bolts with which they are used. The nuts Marilyn used are size M3-.5, which indicates a metric size (M) with a 3 mm inner diameter and a 5 mm (or .5 cm) outer diameter. Your local hardware or home-improvement store may not carry this size in the quantity called for, if at all. I found standard UTS (Unified Thread Standard) hex nuts to be more readily available, but the smallest I found was 8 x 3 mm (size 6-32), which is what Marilyn used in her bangle-style bracelet (shown above). In UTS sizes, the first number tells the outer diameter of the thread and the second number tells the number of threads per inch. — Julia

Marilyn Mullins began beading seven years ago after she saw a cute bracelet in a department store and thought to herself, "This can't be that hard to make." Contact Marilyn at marilyn.mullins@ymail.com, or visit her website, marilyn.1000markets.com.



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